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MUSIC TEACHERS OF OHIO DEMAND STATE LICENSES

Legislation for Standardization of Instruction Favored at State Convention—John C. Freund's Plea for the "Musical Independence of the United States" Endorsed Enthusiastically in Resolution

WARREN, O., May 18.—Ohio music teachers have come out squarely for the inauguration of legislation looking towards the licensing by the State, of instructors of music. This sentiment was recorded emphatically at the thirty-second annual convention of the Ohio State Music Teachers' Association, held at Warren on May 14, 15 and 16. The convention marked the most successful meeting in the history of the old association. Warren is one of the most picturesque and interesting cities in the State.

The program was opened on Thursday evening with a brief speech by William H. Dana, a veteran of the war, who established the Dana Musical Institute in Warren nearly half a century ago, making it thus one of the first musical colleges in the Middle West. Mr. Dana is a brother of the late Charles A. Dana, formerly editor of the New York Sun.

Mr. Dana stated that Warren was a city before Cleveland came into existence. It was founded at the time when the State of Ohio was known as "the Western Reservation." He told of the illustrious men who had been intimately connected with its history, among them the late Presidents McKinley and Garfield. He told of the distinguished generals that the town had contributed to the preservation of the Union. He then spoke of Warren's recent growth, not only industrially but artistically.

He was followed by his son, Lynn B. Dana, president of the Ohio State Music Teachers' Association, who made a brief address of welcome.

Mr. Freund's Address

Then John C. Freund, editor of MUSICAL AMERICA, was heard in his famous address on "The Musical Independence of the United States." The large audience showed great interest in Mr. Freund's propaganda. Laymen as well as professional musicians present were loud in their praise of the stand Mr. Freund has taken for a greater appreciation of our own musicians, composers and music teachers.

Mr. Freund's address, which was listened to with the closest attention, lasted nearly two hours. Illustrated and relieved by anecdote and story, it held the audience from start to finish. At the close the applause was long continued.

Immediately following Mr. Freund's address a reception was given by the ladies of the local Afternoon Musical Club to him and the members and friends of the association. In the receiving line were President Lynn B. Dana of the State association, Mrs. Dana, John C. Freund, Mrs. Robert Izant, president of the Afternoon Musical Club; State Vice Presidents Buckmeyer, Bickford, Mills, Gillis, Martin, Price, Thompson, Faus, Weiss, Stuber, Sol Marcossion, James H. Rogers, Carl W. Grimm and Alexander F. Thompson.

On Friday morning the regular educational sessions of the meeting began. At nine o'clock there were round table discussions for organists, led by James H.



THE ZOELLNER QUARTET

An American String Quartet, Now Completing Its Third Season in Its Native Land, Which Has Achieved Success Wherever It Has Appeared. (See page 17.)

Rogers, of Cleveland; violinists, led by Sol Marcossion, of Cleveland; theory, led by Louis Victor Saar, of Cincinnati. Mr. Saar spoke especially on the "Ultra Modern Tendencies in Harmony," with piano illustrations.

At ten o'clock came a general conference, with Bradford Mills, of Toledo, as chairman. Mr. Mills spoke on "What Should the Ohio State Music Teachers' Association Do for the Teachers of the State." E. H. F. Weiss, of Urichsville, read a paper on "How to Make Pupils' Recitals Profitable," and was followed by Myron A. Bickford, of Cleveland, who spoke on the "Value of Artists' Recitals from the Teacher's Standpoint."

Business Side of Teaching

The afternoon sessions began with a general conference on the "Business Side of Music Teaching," President Lynn B. Dana presiding. Francesco Deleone, of Akron, spoke on "Advertising, Proper and Improper"; Mrs. A. F. Thompson, of Cadiz, on "A Course of Study as a Business Asset to a Teacher," and B. F. Stuber, of Warren, took up the subject of "Missed Lessons."

At 2:30 a piano recital by Betsy Wyers, of Cleveland, was presented, and this young woman proved herself a most delightful artist. At 3:30 a general conference was again held, with E. F. Buckmeyer, of Zanesville, presiding. He spoke on "Rudimentary and Technical Drill for Intermediate and Advanced Pupils." J. C. Ringwald, of Oxford, presented a paper on "Making Theoretical Study Practical," and Carl W. Grimm, of Cincinnati, followed with "The Harmonic Innovations of Debussy," with illustrations at the piano. Open discussions followed each round table and much of vital

interest was obtained by every one present.

In the evening a recital by Frank Croxton, basso, of New York, assisted by the Dana Musical Institute Orchestra, under the direction of Lynn B. Dana, interested a capacity house and was as follows:

Symphony No. 5—(First Movement)—Beethoven; Aria, "Song to the Evening Star" ("Tannhäuser") Wagner. Shakespeare Songs, "She Never Told Her Love" ("Twelfth Night"), Haydn; "The Willow Song" ("Othello"), Dallis; Lute Book; "Autolycus' Song" ("A Winter's Tale"), Greenhill. Three Handel Arias, "Caesar's Lament" ("Scipio"); "How Willing My Paternal Love" ("Samson"); "Arm, Arm, Ye Brave" ("Judas Macabaeus"); "How's My Boy," Sidney Homer; Four Bandanna Ballads, Sidney Homer; Kipling's Poem, "On the Road to Mandalay"; Oley Speaks; Overture, "Le Caid," Thomas.

The sessions of Saturday began at 9 o'clock in the morning, with special conferences on piano, led by Wilson G. Smith, of Cleveland, and voice, led by Harold G. Hutchins, of Wooster, preceded by a review of W. Warren Shaw's new book, "The Lost Vocal Art," by Harry R. Murrison, of Alliance.

At 10:30 a joint program was presented by the Girls' Glee Club, of the Warren High School, and the Girls' Glee Club, of New Philadelphia, under the direction respectively of A. W. Ashley and Frank W. Speck.

At 1 P. M. there were three special conferences. The Primary Piano Methods Conference was led by Ethel Harness, of Columbus, an exponent of the Dunning System. With Miss Harness there were two others, Emily Lyon McCallip, of Columbus, who gave an address on "The Influence of Jacques Dalcroze Upon the Fundamentals of Music Study," and Flora B. Price, of Kenton, who addressed

CAMPANINI NOT TO RESIGN

Says Report of Chicago Opera Loss Is Exaggerated

Before he sailed for Europe on Tuesday, May 19, Cleofonte Campanini, general manager of the Chicago Opera Company, denied with emphasis that there was friction among the backers of the company and set at rest rumors that he might not be connected with it another season. He had no intention of relinquishing the directorship of the organization, he declared. Mr. Campanini said further that statements regarding the company's losses this season were greatly exaggerated. These losses, he said, have been "limited to the Coast and due to special conditions which will in no way affect the future operations of the company." A list of singers engaged for next season, which has already appeared in MUSICAL AMERICA, was given out by the director.

Signor Campanini sailed for Europe on the *Kronprinzessin Cecilie*. Mme. Johanna Gadske and her daughter, Lotta Tauscher, were other passengers.

Weingartner May Not Return

Felix Weingartner, who has conducted at the Boston Opera House for several years, will not return next season, according to the New York Sun. Mr. Weingartner was to have conducted not only at the Boston Opera House but in symphony concerts in this country next winter. The Sun learns that he has accepted the post of permanent conductor of the Grand Ducal Opera at Darmstadt, where his opera, "Cain and Abel," had its premiere on May 17.

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MUSIC TEACHERS OF OHIO DEMAND STATE LICENSES

[Continued from page 1]

the meeting on "Teaching the Elements of Harmony, Form and Composition in the Primary Grades." Miss Harness also read a paper on "The Revealing of Music to a Child's Mind."

Following this session Frances E. Clark gave an illustrated lecture with talking-machine illustrations on the "Value of the Talking-Machines in Musical Education."

Music School Directors Meet

While the above sessions were on another conference of conservatory and music school directors was being held, with A. J. Gantvoort, of Cincinnati, as chairman. His address was on the subject, "The Relation of the Larger, Endowed Conservatory to the Other Music Schools of the State." Other features of this conference were an address by A. S. Thompson, of Athens, on the "Standardizing of College Music Courses," and a paper by H. E. Hutchinson, of Alliance, on "A Practical Plan for the Formation of an Ohio Association of Conservatories and Music Departments." This latter association mentioned was formed and A. S. Thompson, of Athens, elected president.

After these conferences came the meeting on State Standardization, which was a fitting climax to a great convention. Dana Hall was packed with interested people and those present could feel the tenseness of the situation when the committee on a plan for standardization (which had been in session since the opening of the meeting) was called for report by President Lynn B. Dana. A plan for legislation by the State was declared, requiring that every teacher of music in Ohio should pass an examination and receive a State license to teach. After due consideration of the report and some discussion President Dana called for a vote of the entire convention and the plan was carried unanimously, prolonged applause greeting its passage.

Process of Securing Legislation

The manner in which the Ohio association purposes to secure legislation to govern the teaching of music is set forth in the report of the committee on standardization: C. A. Ward, Fostoria; H. E. Hutchinson, Alliance; Mrs. B. F. Thompson, Cadiz; Flora B. Price, Kenton; W. H. Dana, Warren; Bradford Mills, Toledo; E. F. Buckmeyer, Zanesville; Wilson G. Smith, Cleveland; A. J. Gantvoort, Cincinnati, and B. F. Stuber, Warren.

The report urges:

1. That a legislative committee of five be appointed by the president before July 1, 1914, the members to be chosen from various parts of the State, to represent the profession as a whole.

2. The legislative committee shall prepare a bill for the licensing and examination of music teachers; have it introduced before the Legislature; get a proper hearing for it and push its passage.

3. All professional music teachers of the State having five or more years of experience shall be assessed one dollar each to form a "legislative fund," out of which to defray the expenses necessary to carry on the work of this committee, said fund to be paid to the treasurer of the Ohio State Music Teachers' Association and placed in the hands of the committee.

4. The bill is to embody the following points and provide for carrying out the same:

1. All professional music teachers now teaching in Ohio and who have had five or more years' experience in teaching shall be entitled to receive a certificate of exemption from examination. Dating from one year of the passage of this law all persons not exempt from examination desiring to teach music shall be required to have State certificates.

2. There shall be a board of twelve examiners, to be appointed by the Governor on a non-partisan basis, upon recommendation by this association, to examine applicants for certificates as teachers of voice, violin, organ and piano. This board of examiners shall hold examinations at any convenient point whenever a sufficient number of applicants desire such examination. Acceptance of appointments as examiners makes obligatory the examiners' attendance or representation at the annual

meeting of the State Teachers' Association for the purpose of holding such examinations.

3. The fee for examination shall be five dollars.

The report then calls for four grades of certificates: elementary, intermediate, advanced and artistic, the general scope of each being tabulated.

The following resolution was then offered by Dr. Alexander S. Thompson of Ohio University, Athens, O.

Resolutions Endorse Mr. Freund

"Resolved, that the Ohio Music Teachers' Association extends its grateful thanks to John C. Freund for his strong, interesting address, and desires to ex-



Lynn B. Dana, President of the Ohio State Music Teachers' Association

press appreciation of his efforts in behalf of American music teachers, composers and performers, using the word 'American,' as does Mr. Freund, to include every person actively engaged in the business of music in America, no matter what his or her original nationality or nativity.

"Be it further resolved, that this association heartily endorses the idea of American musical independence, believing that the time has come to take a stand in favor of our own teachers, composers and performers; further, that the association deprecates the fact that so many students have the false notion that only in Europe can they find the best in teaching and in performances. It is the sense of this meeting that only in exceptional cases are students justified in making a journey to Europe, and then only when the best in America has been exhausted."

The resolution was enthusiastically adopted.

By unanimous vote Mr. Dana was again elected president along with a hearty approval of his plan for the thorough organization of the State's music teachers. The convention then adjourned.

From the standpoint of program, attendance, interest and good accomplished this meeting was the greatest in the history of the State association. The next place of meeting was not decided upon, although both Toledo and Cleveland asked for the meeting.

Comments of the Press

(From the Warren (O.) Daily Tribune of May 15, 1914.)

The thirty-second annual convention of the Ohio State Music Teachers' Association opened last night with an address by John C. Freund, editor of *MUSICAL AMERICA*. * * * Mr. Freund's idea is to have music where it will actually work as an uplift to humanity. Through his papers and his talks in different parts of the country he has had this point in his mind and has laid it before the public in his forcible way. * * *

He has been a benefactor to the musical world. His efforts to bring a better condition and a clearer understanding have been successful, and will be more so.

"A city or community is musical," he said, "not because some great opera is sung or because some artist of reputation sings or plays there, but through the development and support of local talent."

(From the Warren (O.) Daily Chronicle, of May 15, 1914.)

The opening session of the thirty-second annual convention of the Ohio State

Music Teachers' Association was held Thursday evening when John C. Freund, editor of *MUSICAL AMERICA*, gave the opening address. Mr. Freund's speech was on "American Musical Independence." This address has been given in many of the largest cities in America, and has been afforded much publicity through the press.

Mr. Freund is a scholarly, refined, entertaining young man of seventy years of age. * * * He started the first musical paper in America in 1873, and at present he has two of the largest musical journals in this country. He is, first of all, a newspaper man, and consequently he is interested in music so far as it tends to uplift and broaden a people or a nation.

Mr. Freund ridicules the idea that musical atmosphere exists only in Europe. He also scorns the idea that

young students must go to Europe for a musical education. * * *

Mr. Freund spoke of America as the melting pot of the nations, and voiced the belief that just as this country has developed distinctive types in the way of the American business man, the American inventor, the American surgeon, the American dentist, the American athlete, and the American woman, so, in the same way, this country would develop a distinctive type of musician and composer, who would represent the best in the music of all nations, with the influence of his own individuality as a citizen of the greatest democracy the world has ever known.

"America is to-day making," said Mr. Freund, "not only the largest number of musical instruments, but the finest in quality—why should it not in time make the best music?"

CHILD-CONDUCTOR AMAZES LONDON

Willy Ferrero, Not Yet Eight Years Old, Convinces Critics of His Ability

OF Willy Ferrero, the seven-and-a-half-year-old conductor, one of the leading London critics said after the boy had conducted the New Symphony Orchestra at Albert Hall, London, in compositions by Wagner, Berlioz and Bizet: "The boy obviously is really and truly a conductor. It could not be doubted, for he knew the music thoroughly and knew how to get it played as he wanted."

This opinion seems to be shared by the other critics in London, where Willy's achievements have excited the greatest amazement, just as they did in St. Petersburg and the Italian cities, where he has conducted.

It is recounted that the boy's first appearance was at the head of a little orchestra in Paris when he was four years old. His parents are amateur musicians, but the boy has never been trained in music. He cannot read music, nor can he play any instrument.

Willy's method is described as follows: He first hears a composition played on the piano. If he does not like it he throws it aside. If he wants to add it to his repertoire he has it played once or twice by an orchestra, under the leadership of one of the musicians, who plays the piece in strict time and without shading. Then the boy is ready to interpret it himself in his own way, which he does with the utmost self-confidence and understanding. His repertoire is said to include hundreds of classical pieces, all of which he has learned by heart.



—From the Illustrated London News

Willy Ferrero, Who, Though Only Seven and a Half Years Old, Has Conducted Symphony Orchestras in St. Petersburg, London and Italy. He is Pictured on a Visit to Queen Alexandra, London

Outside the concert room Willy is said to be an absolutely natural child, with all a small boy's love of play.

HEMPEL SAILS SANS "PITTI"

Prima Donna Distracted when Efforts to Find Pet Prove Futile

When a prima donna loses her pet dog something will surely happen, and it did happen on Friday night of last week when Frieda Hempel the soprano of the Metropolitan Opera House returned from a concert tour to find that Pitti, her Italian Spitz terrier, had been missing during her absence. She left Pitti with some friends. Evidently he did not like his new quarters and promptly made his escape.

When Miss Hempel heard the news she immediately burst into tears and insisted that she would not sail on the *George Washington* that night unless Pitti was found. The police force, one or two detective bureaus, the fire department and all of her friends were pressed into service but Pitti was not forthcoming and Miss Hempel finally sailed without him.

On board the steamer, Miss Hempel was interviewed by a number of daily newspaper men to whom she told her plans to sing at the Royal Opera in Berlin until about the middle of June when she will go to London to fill engagements at Covent Garden. She expects to spend the Summer in the Black Forest and will return to America before the opening of the Metropolitan next season in order to fill some concert engagements. Miss Hempel has been greatly in demand for concerts and every effort has been made to induce her to make an extended tour of the country.

Strauss Writing Another Opera

It is reported in Berlin that Richard Strauss is working on a new opera and that Hugo von Hofmannsthal will again be his librettist.

CASE OF KENNETH DRYDEN

His Sad Experience in Milan Quoted as Warning to Music Students

PHILADELPHIA, May 18.—Perley Dunn Aldrich received word this week from Milan, giving details regarding the death there of his former pupil, Kenneth Dryden. The writer of the letter, J. D. Sample, a tenor, says, among other things:

"No one seemed to know he (Mr. Dryden) was dangerously ill until the very last. As it seems every Anglo-Saxon weakens in this climate, nothing was thought of his looking more or less frail, as he always kept his troubles to himself."

"Among these sharks one needs the strength of a horse and the will power and nerve of ten men to stand up and be repeatedly bowled over."

"If our American public knew the true condition of art and what one is called upon to face to succeed in this country it would insist less upon a foreign stamp being put upon the American before accepting him for his true worth."

Butt-Rumford Tour Ends

The Butt-Rumford tour came to a successful close in Providence on May 15 and the English singers sailed the following morning aboard the *Imperator* for England, which they left a year and a half ago for their eventful tour of the world. The Butt-Rumford tournee has proven so successful that Loudon Charlton has definitely arranged for the singers' return to this country for the season 1915-16.

Mme. Luisa Tetrassini, prima donna soprano, was a passenger on board the *Lusitania*, which left New York for Europe on May 19.

MUSIC VISUALIZED IN NEW RUSSIAN ART DANCE

Rhythmic Portrayal of Real Life and Revealment of Soul the Purpose of Advanced School, as Exemplified by Lada—A Dancer's Interpretation of the Growsome in Moussorgsky's Songs—Ballet Pyrotechnics Shunned by This Cult

WE hear complaints from music critics that there is nothing inspiring in the field of modern music. The same jeremiad comes from the dramatic and literary critics. It seems as if the phases of art that were formerly sensations had reached a state of stagnation. However, the rapidity of modern events has so disposed the public mind that it requires a far stronger stimulation than that afforded by music and literature. At this very juncture dancers such as Isadora Duncan, Pavlova, Mordkin, Nijinsky and Karsavina emerge on the mental horizon of the novelty-seekers and they are at once so electrified with this new inspiration that they exclaim subconsciously: "This is exactly what we want!"

The Russian ballet and Isadora Duncan have been two unique factors in stirring up the public interest in dancing. They have made both deep impressions upon the art-hungry audiences in spite of their contradictory methods of expression. While the Russian ballet dancers are known as masters of a wonderful technic in using their legs, Miss Duncan and her followers base their art on the plasticity of the arms. Both have their weaknesses and points of greatness.

As much as there is grace and beauty in the technic of the ballet dance, as little does it contain expressiveness in a more natural form. There is too much technic, too much display of leg-agility. There was a time when an instrumentalist or singer emphasized his technic, but an artist who tries nowadays to thrill his audience merely with his technic is a failure, an artificiality.

The partisans of the Russian ballet say that "a ballerina rises to the tips of her toes and frees herself of the material, the physical world," as Mr. Levinsohn writes in a Russian art magazine. But I must ask him what does a ballet dancer express when she imitates a spinning top, such as is the case with an old-fashioned exponent of the Russian ballet, like Pavlova, Mordkin, etc.? "I would like to know what does the human body express when carried away by a gymnastic enthusiasm, when in an acrobatic ecstasy the dancer crosses the stage diagonally whirling on one toe, while with the other she executes the famous 'thirty-two fouettes'?" asks Prince Volkonsky, the high-priest of a new school of art-dance.

Motion and Music Correlated

Gymnastics produce an effect upon the audience that is similar to the display of fire-crackers of an old-time violinist or opera singer. It may be fascinating, but it is not art. Just as spectacular as the dance is the dress of a female ballet dancer. Instead of plastic grace it gives an umbrella-like stiffness and hides the natural beauty of the hips. I fully agree with Volkonsky that a real art dance should assimilate the principle of correlation of motion and music. Without this there is no art in dance. All the 'points' and 'pirouettes'—all the records of rapidity and agility are nothing but artificialities.

Schopenhauer said that music is a melody to which the universe serves as a text. In case of the ballet, plot is the primary, music the secondary essential. Take away the plot from the ballet and it will have nothing to say. Besides, a ballet dancer lives only in her steps and knows how to handle her legs, but there her expressiveness stops.

Unlike the Russian ballet, Isadora Duncan's dancing consists of reducing the music to an allegoric pantomime. The basis of her dance is in the event, the pantomimic story. Instead of her legs she uses more her arms and upper body. In trying to be a pantomimic interpreter of music in the ancient Greek way, her arms are more rhythmical than her legs. Frequently her walk does not keep step with the music and often she takes a step on the weak part of the measure and even between the notes. In spite of all that she has moments when she is truly great. Her strength is the weak-

ness of the Russian ballet dancers. She visualizes the stateliness, but lacks in agility and passion.

To combine Isadora Duncan's expressiveness of the upper body and arms with the agility of the legs of a well trained Russian ballet dancer is the fundamental idea of the new school of choreographic art of which Prince Volkonsky, Mlle. Savinskaya and others are the advocates at present. According to the theory of this school, music is the only real essence in that which forms the subject of the art dance. The fundamental idea of this movement is to make the dance an expression of real life, therefore every gesture and movement, every line and form should bear a stamp of psychologic as well as aesthetic sanction.

Life Expressed by Life

Among all arts, only the scenic art possesses the living man as material, and among all forms of this scenic art the dance, more than any other, avails itself of the movement, that very essence of life. "Consequently, if every true art is life, dance is doubly so, because it is life expressed by means of life," writes

of its unique theories. A dancer of this school is a vibrating, visualized sound, in which the melody and harmony are somehow united. A graduate of the new ballet school is seemingly more an improviser than an interpreter. She dances a composition with all her soul and body, not with her legs or arms. Subjectivity is the foremost question. You hear the music and see it at the same time. That is the tendency of one of the exponents of the modern Russian

of her waltz-like dance. It ends with an enchanting 'valse romantique.' This is an allegoric dance of human life in a nutshell.

A most unique part of her program consists of the song-dances of Moussorgsky, "Trepak," the death dance and "Champignons." It seems as if the composer purposely created them for a dance, for they contain the weird rhythm of the old Russian

Above: Lada, the New Dance Sensation, Giving Performance in Front of a Russian Convent in Moscow. Below: Lada, Interpreting One of Moussorgsky's Songs



Prince Volkonsky. The chief issue of this new school of dance is to keep the equilibrium between the upper body and the legs. It follows the trail of the emotional physiology and develops poly-rhythmic movements in various muscles of the body. Instead of acrobatic feats it is interested in the meloplastic.

One of the fundamental principles of the new art dancers is the question of naturalness, and in this respect they go back to the principles and motives of the folk dances, however, with the difference that they eliminate the ethnographic element as far as possible and make use of various emotions in everyday life. Their idea is to simplify the lines of plasticity in producing a corresponding picture of music. Though a new art dancer performs preludes, nocturnes and barcaroles, yet he prefers music that expresses either a symbolic, dramatic, poetic or romantic idea, the song-dance being the most typical of this kind of art.

Though this new school of Russian art dancing is still in its infancy, it has already given some remarkable examples

art dance, Lada, who is to make a tour of the United States next season. Lada is a child of free nature and lives to the sounds of nature.

A Glière Dance Ballad

As unique as Lada's art is her repertoire. For instance, she begins with a symbolic ballade of nature, which Reinhold Glière, the young Russian composer, has specially created. This number is danced to a song. In this Lada dances her birth from a lotus flower into a maiden. She is nothing but a bud. Music floats upon her like the sunshine and she begins to move. The bud opens and Lada dances herself out of the floral existence. Like a nymph dancing to the song of some invisible fairy, she glides exultantly across the stage. Suddenly she realizes that she is not any more a flower, but a maiden, and love takes hold

peasant dance. There is hardly a song by any other composer which can have upon a listener such a ghastly hypnotic effect as the works of Moussorgsky, the Shakespeare of vocal music. Every chord of them is like a gripping, invisible finger of some ghost, and passages of them sound like knocks at the very gates of death. The way Lada performs those master compositions in dance is daringly new, so dramatic that one might term them impressionistic operas.

"For me the dance is the mute, vibrating symbol of the human soul," says Lada of her work. "Since music is the most subjective of all the arts, dance is the only medium to express the secrets of the human soul. If I can reveal in my dance my own soul and the soul of the composer I have fully achieved the ideal of my art!" IVAN NARODNY.

SCENES FROM OPERAS CLEVERLY GIVEN BY STUDENTS



—Photo by Underwood & Underwood

Left to Right: Linnie Lucille Love, Paul Hyde Davies, Isa Macguire, Edwin O. Swain, Gladys Chandler, Jane Karly, Donna Easley, Homer G. Mowe, Emma Nagel, Harry Colyer, Charles Floyd, Louise Benner Mugge, Claire Gillespie, Bessie Macguire, Cecilia Greenebaum

UNDER the modest title of "Scenes from Operas and a One-Act Tragic Opera, given by Young American Singers, under the direction of Mme. Anna E. Ziegler and Mrs. Julian Edwards at the Century Lyceum," a performance was offered, which proved to be of greater interest and value than many much more pretentious presentations during the season.

Mme. Anna E. Ziegler, the noted teacher, and head of the Ziegler Institute, purposed to give young American singers a chance to perform—that is, to act and sing in selections from grand opera. They had to appear in costume, with an orchestra, so as to inspire them to do their best, and thus the great gap could be filled which exists, as we know, between the studio and the operatic stage.

The Century Lyceum, above the Century Theater on Central Park West, was crowded with an appreciative audience, among which were a number of the principal critics, music teachers and professionals. Among the managers were the Messrs. Aborn and Mr. Otto H. Kahn and others from the Metropolitan. In fact, the audience was decidedly distinguished, as well as representative.

The performance began with a scene from "Lucia," in Italian, by Donna Easley, who, it will be remembered, made a successful debut last season at Aeolian Hall. Though apparently suffering from nervousness, Miss Easley showed that she has a voice of unusually good quality. She has also a charming stage presence. She does not, however, bring out her voice properly. She does not, as yet, sustain the tone as she might. However, she acquitted herself with credit and was warmly applauded.

Next came the first two scenes from Humperdinck's "Hänsel and Gretel," Hänsel being Rebecca Dubbs Whitehill, and Gretel Jane Karly. These two young people sang and acted with wonderful

spirit. Their enunciation of English was particularly good; in fact, that can be said of all the young performers on this occasion, several of whom could give points in this respect to the regular members of the Century Opera Company.

Miss Whitehill displayed considerable histrionic ability. When the curtain fell there was continued applause.

After that there came the last two scenes from Wolf-Ferrari's "Secret of Suzanne," in which Gladys Chandler took the rôle of Suzanne, Edwin O. Swain, that of Gil, the husband, while Edward Vincent was the dumb servant. Miss Chandler, who, by the bye, is now on tour with the Aborn Opera Company, has a good voice of agreeable quality. She has been well trained. She acts with spirit, and intelligence and makes all the stronger appeal because of her entire naturalness. Mr. Swain has already started on an auspicious and successful career, and has sung in a number of concerts and festivals all over the country. In two scenes from Flotow's "Martha," Linnie Love as Martha, Isa Macguire as Nancy, Paul Hyde Davies as Lionel, and J. Henry Briggs as Plunkett, sang and acted like veterans. Miss Love is a protégée of Laurette

Taylor, and is now singing at the Little Theater, with Grace George, in "The Truth." She made a decided "hit," as did Isa Macguire. Mr. Davies has a tenor voice of good quality which he uses with ability. He phrases well, his enunciation is good, but he has a tendency to a nasal quality of tone, somewhat in the French style, which it is hoped he will overcome. J. Henry Briggs has a voice of particularly good musical quality.

The *pièce de résistance* was a highly dramatic, tuneful and effective tragic opera, in one act, by the late Julian Edwards, entitled "The Patriot." It deals with the efforts of some Tory farmers to assassinate General Washington, who is saved by the patriotism of the daughter of the man in whose house the General

passes the night. She gives up her own life for him. In this opera the part of Mannheim was taken by Edwin O. Swain, that of Marian, his daughter by Emma Nagel, who displayed a great deal of talent as well as a well trained voice far above the average. The Tory farmers were represented by Paul Hyde Davies, Harry Colyer and H. H. Lake. General Washington was represented by Homer G. Mowe.



—Photo by Mishkin

Mme. Anna E. Ziegler, Under Whose Direction a Novel Performance of Scenes from Operas Was Given in New York Last Week

passes the night. She gives up her own life for him.

In this opera the part of Mannheim was taken by Edwin O. Swain, that of Marian, his daughter by Emma Nagel, who displayed a great deal of talent as well as a well trained voice far above the average. The Tory farmers were represented by Paul Hyde Davies, Harry Colyer and H. H. Lake. General Washington was represented by Homer G. Mowe.

FAVORITE CENTURY SINGERS RETAINED

Many of Those in Last Season's Roster Re-Engaged—Additions to Répertoire

MILTON and Sargent Aborn, the former of whom is to sail for Europe on the *Imperator* on June 6, have just issued the first prospectus for the next season of the Century Opera Company to begin September 14. In this, the managers mention among the operas to be presented that were not heard in the company's introductory season, "William Tell," "The Barber of Seville," "Tannhäuser" and "Traviata."

"We are not ready to give names of new members engaged for next season, for the final confirmations have been made of only two such engagements—those of Agide Jacchia, conductor, and Jacques Cointi, artistic director. A number of the favorites of the first season's casts have been retained for the second season, including Orville Harrold, Morgan Kingston, Gustaf Bergman, Lois Ewell, Helen Stanley, Kathleen Howard, Thomas Chalmers, Louis Kreidler, Alfred Kaufman, Albertina Rasch and Josef Pasternack.

"As the Boston Opera Company will not open before January 5, we have arranged with Henry Russell for the appearance at the Century before that date of a number of the artists engaged for the Boston Opera Company, notably Elizabeth Amsden, who made many admirers at the Century early last season."

No other announcements of engagements will be made until Milton Aborn finishes arrangements in Europe. There are negotiations pending with a number of artists both in Europe and America, none of which will be settled one way or the other until Mr. Aborn returns to this country in July.

"We have not decided whether there will be any performances in other languages than English or not," said Mr. Aborn. "There have been several rumors that some operas would be given in Italian, German or French, but this has merely been discussed and no action taken upon it."

"No decision will be made upon this point for some time, as all of our efforts at present are being directed to improving the organization, and we expect to make the Century Opera Company the finest popular opera institution in the world."

The prospectus announces that the season will run for twenty weeks at the Century Opera House, after which the

company will visit Chicago, Philadelphia and Boston for limited visits in each city.

Each opera will be given for eight performances, but these will be distributed through two weeks—four performances in one week and four in the next. At the other four performances of the week a different opera will be presented, so that two operas will be alternated with each other every week instead of having two casts alternate in one opera each week as was done during the first season.

The list of operas from which the twenty offerings of the season are to be selected includes: "Madam Butterfly," "La Bohème," "The Jewels of the Madonna," "I Pagliacci," "Cavalleria Rusticana," "Louise," "Thais," "Faust," "The Tales of Hoffmann," "Samson and Delilah," "Romeo and Juliet," "Aida," "Carmen," "Martha," "Hänsel and Gretel," "William Tell," "La Gioconda," "Lucia di Lammermoor," "The Barber of Seville," "Rigoletto," "Lohengrin," "Tannhäuser," "Il Trovatore" and "La Traviata," while the International Ballet will also be reproduced.

New Suite Played by New Haven Orchestra

NEW HAVEN, CONN., May 19.—At a recent concert given by the New Haven String Orchestra, Prof. Isadore Troostwyck, conductor, a new suite by Mrs. Troostwyck was played for the first time,

and was favorably received by the large audience. Claude Warford, tenor, was the admired soloist. He sang the "Celeste Aida" splendidly and a group of songs by Schubert, Parker and Gilberté, supplemented by several extra numbers. Mr. Gilberté's "Song of the Canoe" evoked enthusiasm. Max Dessauer was the able accompanist.

W. E. C.

New Haven Hears Clara Butt

NEW HAVEN, CONN., May 18.—The recital given by Clara Butt and Kernerly Rumford on May 14 in Woolsey Hall served as a fitting close to the local music season. An immense audience assembled to hear the distinguished English contralto and her husband present a program of unusual interest. Mme. Butt's singing of an aria from Debussy's "L'Enfant Prodigue" evoked tumultuous applause.

Many opera-goers in this country have forgotten that Ernst von Schuch, whose death was chronicled in MUSICAL AMERICA last week, conducted at the Metropolitan Opera House under the management of the late Maurice Grau. The famous Dresden conductor was heard in several concerts and a performance of "Lohengrin" during one season, and it is said that the fact that the public was not aroused to the expected enthusiasm led to Mr. Grau's famous remark, "The public will not pay to look at a conductor's back."

WORKING TO MAKE WHOLE NATION MUSICAL THROUGH PUBLIC SCHOOLS

E. W. Newton Outlines Achievements of the Country's 11,000 Music Supervisors—Higher Standards and Wider Recognition Constantly Being Attained—How the Work in the Public Schools Helps the Professional Musician—Problems that the Instructor Must Face

Bureau of Musical America,
No. 120 Boylston Street,
Boston, May 18, 1914.

E. W. NEWTON, music editor of Ginn & Company, and incidentally one of the originators of a remarkable set of music books for use in the public schools, was in his office in Beacon street talking very hard. Somewhat after the manner of the late Julius Cæsar, he kept several stenographers employed, read his mail and strode about the room shedding conviction and enthusiasm and with enough energy left to dispense a dozen interviews. He discussed with the writer the value, the purposes and the present status of music education in the public schools of the United States. He has been in touch with developments in this field for many years. He is not a theorist, but one actively and sympathetically acquainted with the present situation. He says that higher standards are continually being attained and in a typically American manner, which means energetic, optimistic effort, clean standards and the survival and recognition of the fittest, with the end in view of making an entire nation musical.

Mr. Newton made the remark: "After twenty years of experience I am convinced that in America, at least, the highest in art and education coincide with the highest ideals of commercialism."

These are some of the other things he said:

"About fifty years ago the study of music was introduced into the public schools by a pioneer in that work, Luther Whiting Mason. The idea of Mr. Mason was to get the school pupils to sing.

Later came Frederick Zuchtman, a follower of Mr. Mason, who felt that the most important thing in school music was that the pupils should learn to make a good tone. Others followed, each man contributing something more of his own.

"At the present time the ideal of musical education is a combination of the best elements in the systems that have gone before. Principally the requirements of the pupil in the public school are these: First, the pupil must be given the best that there is in music to sing. Second, the beautiful quality of the child-voice must be conserved and developed. Third, the pupils must learn to read music at sight, and what I mean by reading at sight is that they should learn to read at first sight, without any help from an instrument or teacher. Fourth, they must be fitted by their training and the quality of their music to achieve good musical interpretation. In general, good music, good sight-singing and good musical interpretation represent the aim of the progressive music instructors in the United States.

11,000 Music Supervisors

"Do you know how many there are? I know that in the United States there are about 11,000 music supervisors in the public schools—a greater number than ever before, and a number rapidly increasing. It is safe to say that there are no towns or cities in the United States of 5,000 people that do not have music taught regularly in their schools. In some schools credit is now given for outside work in music. This is a big step forward, because it means that through the concerted work of the music committees a far more general and appreciative recognition is extended to the practical value of music, mentally, morally and commercially, than ever before.

"In many public schools to-day, if a boy has taken up the study of harmony, or the violin, or the piano, etc., he is credited for his musical work, if it reaches a certain standard, just as would be the case if he took private lessons outside school hours to perfect himself in arithmetic or English composition. Furthermore, the college entrance requirements are taking more and more account of the value of music as a qualification. Courses in composition and music appreciation are in the curricula of many of the representative colleges of the country.

"The work in the public schools has

brought such results that harmony and music appreciation are now being introduced, in the schools as well as the colleges, as special courses and additional to the compulsory drill in sight-singing. Furthermore—and this is certainly one of the most promising and valuable developments—the establishment of school

ists, teachers of composition—skilled specialists of all sorts in music, but, alas, few musicians. There is the rub! That, I believe, is the primary reason for the fact that in spite of so many magnificent musical institutions in this country, and so much general enthusiasm for good music, we still lag behind most of



—Photo by Boston Photo News Co.

E. W. Newton, Music Editor of the Publishing House of Ginn & Company, and an Authority on Public School Music

orchestras is coming in. Do you know that only recently Oakland, Cal., appropriated \$6,000 to buy orchestral instruments for the pupils? Incidentally, I think that orchestral development is proceeding more rapidly in the West than in the East. This is true, at least, of the schools.

"Music is essential in the public schools for hygienic reasons. If in the singing of songs and exercises the child develops the best musical tones of which he is capable, he is obliged to resort to deep breathing. We know that when we become adults we seldom perform acts which bring into play the entire capacity of the lungs. Now, if a child learns early in life to sing he will be likely to continue to use his lungs in later years, as they were meant to be used.

A Tonic for the Nerves

"There is another reason, however, more psychological in its nature and very important to teacher and pupil, namely, the use of music as a tonic for the nerves. Take any ordinary class of young people, when they have been studying all day, or toward the end of a term. The majority are restless. They have been using their brains more and their bodies less than is natural for any young boy or girl, and they are feeling the strain. It is a hygienic fact, which has been repeatedly proved, that class singing is one of the most efficient remedies for this condition.

"Then, of course, there is the moral and mental discipline of this work and the healthful emotional outlet it affords. Also it is possible to say that, as music is presented to-day in the public schools, the professional musician, whatever his particular field, can find no better and more profitable foundation for his future work than the musical experience which he gains in his early years in this manner.

"And the vital necessity of such preparation was brought to me recently by one of the most prominent violinists of the day. He said: 'I observe in America that you have violinists, pianists, vocal-

the nations of Europe in this respect. Music, with those of us at all acquainted with the topic, is far oftener an acquired than an innate faculty. To make music as instinctive with the American as with the European is the aim of the public school supervisor, and it lies at the very bottom of our musical problems as a nation. It seems to me that the specific musical education should be built on the broad musical education, just as the broad music education should go hand in hand with the broad general education.

Attitude of Professional Musicians

"This brings me to the final point, the efficiency required of the supervisor. I have noticed that a large class of professional musicians is more or less prejudiced (often unconsciously) against the music teaching in the public schools. Often the professional does not realize that, while the supervisor may greatly desire to proceed to deeper musical questions than those to which he is compelled to devote the major part of his time, he cannot, because of pressing elementary matters.

"And what has the supervisor done for the professional musician? I have examined the statistics and have found that, in those cities where music is most extensively taught in the public schools, the professional musician finds his greatest clientele. I have one city in mind where music is taught in an ideal fashion. Forty-three per cent. of all the pupils below the high school take private instruction; in the high school 57 per cent. take private instruction. These are facts. On the other hand, the music supervisor needs the co-operation of the professional to increase his knowledge and efficiency along certain lines.

"The problem of the instructor who wishes to begin work in the field of public school music is not easy. There are now many schools for preparation, some of them good and some of them not so good. The best are those which unite theoretical with practical work with children.

"One of the greatest assets of a music supervisor is a sound and extensive education, outside of his particular work as a musician. I think that, on the average, the individual who has gone through college is a little better than the one who has not—simply on the ground that he has been taught how to study in a systematic manner and gets the greatest benefit from his study. I have in mind, however, a man who has not had a college education, but whose results are in proportion to his salary, which is a large one. I may say that after twenty years of experience I am convinced that in America at least the highest ideals in art and education coincide with the highest ideals of commercialism. The progressive teachers are constantly increasing in number and receiving larger pay. The incomes of teachers range from \$300 to \$8,000.

A Standard of Efficiency

"A teacher should have at least the equivalent of a high school education. He should have had experience as well as study of music. He should be able to read any music of ordinary difficulty at sight, and to take down melodies of various sorts and in many different rhythms by dictation. He should be able to harmonize away from any instrument any good hymn tune. He should be acquainted with the outlines of music history and understand the principles as well as the characteristics of all of the principal musical forms. Also, as a beginning, he should be well acquainted with a representative type of each one of these forms. He should know, for instance, one example of the folk-songs of each of those nations whose music is composed according to our scale and harmonic system; he should know, for purposes of comparison, a representative type of art song, the various kinds of popular songs such as student songs, patriotic songs, concerted songs, such as the duet, the trio and the fourpart song. He should be familiar with every note of at least one oratorio and one opera, one symphony, one famous piece of chamber music. From this basis he can appreciate and add to his mental repertory other compositions, estimate them at their right value and initiate others into their beauties.

"He ought to work a phonograph, too. I believe in 'canned music.' Why? Because the great majority of people in this country have yet to hear the great orchestras and singers and opera companies, or even gain a conception of the kind and the pleasure of the music they provide. Not only do they gain an intimate acquaintance with good music through the phonograph. They do not stop there. They travel miles and spend money to hear it. Indirectly, the talking machines offer the school supervisor about as practical and valuable assistance as he receives from any source outside his own work. It won't be so many hundred years, after all, before we turn out in America a race of musicians!"

OLIN DOWNES.

Mme. Olitzka's Triumph in Texas

CHICAGO, ILL., May 18.—Mme. Rosa Olitzka, the popular Chicago contralto, returned yesterday from Dallas, Texas, where she was featured as the star solo artist at the Sängerfest held there last Tuesday, Wednesday and Thursday. In conjunction with the St. Louis Symphony Orchestra under Max Zach and Rudolf Berger she was heard in operatic selections and classic songs and made such a fine impression that she was re-engaged for the 1916 festival to be given at San Antonio. At one of the evening concerts the Governor of Texas of several of the neighboring States, judges of the Federal courts and other distinguished guests were present, and Mme. Olitzka captivated this distinguished assemblage by singing the "Star Spangled Banner," which was received with great enthusiasm. One of her special concerts was given before an audience of 3,000 school children. M. R.

The Music School Settlement will give its third Open Air Concert to its neighbors, in the street in front of the school building on Saturday evening.

The front of the house will be lighted, as it was last year, with ropes of electric lights and a piano for accompanying the voices will be brought outside the building. An orchestra of one hundred and fifty string and brass instruments will play and some seventy-five voices, will sing.

The annual concert of the Yale Music School students was given on May 21 before a representative New Haven audience. Clarence Edward Rolfe's Concerto for Piano and Orchestra was played with the composer at the piano, proving a work of much interest.

VISITING ARTISTS BRING SEASON OF SAN FRANCISCO TO A CLOSE

Mischa Elman, Flonzaley Quartet and Thomas Egan Give Concerts
—Local Music Makers Now Come in for Wider Recognition
—Will Greenbaum's Plans for Next Year

Bureau of Musical America,
San Francisco, 376 Sutter Street,
May 13, 1914.

MISCHA ELMAN spent nearly two weeks in California on his way to Australia and he gave two recitals here, attracting audiences that packed the Columbia Theater. Conspicuous in a box at the second concert were the members of the Flonzaley Quartet. Another distinguished personage in the audience, and one who rarely, if ever, misses an important violin recital, was Jules Wieniawski, son of the composer-violinist. Mr. Wieniawski has resided in San Francisco many years.

The Flonzaley Quartet is bringing the Greenbaum concert season to a close. As soon as the visiting professionals retire from the field the local music-makers find favorable opportunity to claim attention, and so the recital halls will not be given up to Summer silence for yet a while. The Flonzaleys, who delighted an audience of probably 3,000 persons in Berkeley last week, entered upon their San Francisco engagement in Scottish Rite Auditorium with a Sunday matinée, and their remaining dates are Thursday evening and next Sunday afternoon. The quartet will not return to play at the Exposition, as so many of the virtuosi are aiming to do, but the members are finding much to interest them at the fair grounds during this visit, for already the Exposition is a center of entertainment and show. On his list of bookings for next year Manager Greenbaum has Alma Gluck, Maggie Teyte, Olive Fremstad, Leo Slezak and the Barrère Ensemble, all new to the Pacific Coast, and among the others are Julia Culp, John McCormack, Zimbalist, Lhévinne and Borwick.

Thomas Egan, the Irish tenor, had an audience of 1,600 persons when at the Cort Theater he sang his first San Francisco program. Mme. Lillian Breton, soprano, appeared with him. Egan was given a demonstration that caused him nearly to double his song-list with the encore offerings. M. D. Hardiman, who has been venturing into the concert business, announces that he will withdraw from the local field to assume the management of Egan's tours.

Local Composer Has a Hearing

The San Francisco Music Teachers' Association gathered at the residence of John C. Manning, president of the organization, last Thursday evening to listen to a program made up exclusively of compositions by Abbie Gerrish Jones of this city. Mrs. Jones has written extensively, and locally her work is receiving considerable consideration. The interpreters of the association recital were Helen Colburn Heath, soprano; Aileen Buckley, contralto; Harvey W. Orr, tenor, and Mrs. E. E. Young, pianist.

In Thursday's concert of the San Francisco Musical Club Suzanne Pasmore, violinist, and Adeline Wellendorf, pianist, distinguished themselves by their excellent playing of the Richard Strauss Sonata in E Flat.

Margaret Bradley, touring musical society homes hereabouts with her instructive opera-lecture recitals, presented Massenet's "Hérodiade" last Sunday at the Piedmont residence of Mrs. William Sharon. Her assisting soloists were Irene Kelly Williams, soprano; Ruth Waterman Anderson, contralto; Carl E. Anderson, tenor, and Charles E. Lloyd, Jr., baritone.

Margaret Kemble has made a specialty of bringing the new operas to us, right from the hands of the composers, and for several seasons her interpretative recitals have been the most strictly up-to-the-minute features of local educational work in music. She and Esther Deininger, pianist, had charge of the Half Hour of Music at the Greek Theater, University of California, on a recent Sunday and they made the afternoon distinctively interesting.

Mme. M. E. Vincent entertained a large audience of musical people with a recital in her studio when she presented two of her especially talented pupils, Hazel Mackay, soprano, and Jack Hillman, baritone.

Witzel Trio Ends Season

The Witzel Trio closed its season last week with a concert before the Channing Auxiliary in Berkeley. The

trio has been highly successful, and an Eastern tour is planned for next season.

Frederick Zech, the composer, directed a fine German program for the Arions last Saturday night. Marta von Stuermer, contralto, was the soloist.

Paul Steindorff, choragus at the University of California, was tendered an

informal reception after Monday evening's concert of the San Francisco Choral Society in Century Hall. He is the director of the society and the reception was given in recognition of his able leadership. Mr. Steindorff, who is known throughout musical circles as the director of the once celebrated Tivoli Opera House, is to spend the Summer in Europe.

H. B. Pasmore began teaching music here thirty years ago. He gave a number of years to Berlin, teaching American pupils who had the delusion that they were incapable of learning music in this country; but most of the time he has carried on his work in San Francisco. Last Sunday he celebrated the approach of his thirtieth anniversary by

giving a special concert at the Pasmore Conservatory.

Mme. Joseph Beringer presented Irene De Martini, dramatic soprano, in a recital at the German House Auditorium last night. Zdenka Buben was the pianist.

The Kruger Club gave a concert on Monday evening, with a piano program by Lois Porter, Alma Kendall, Lenore Cohron, Walter Wenzer and Carl Gunderson.

Mme. Anna Von Meyerinck is organizing a choral society in Larkspur.

Bruce Farrington, at his piano recital in Piedmont, included one of Elizabeth Westgate's compositions in his interesting and well played program.

THOMAS NUNAN.

Germaine Schnitzer, Noted Pianist, Caught in Fifth Avenue's Whirl of Motor Cars



Germaine Schnitzer, with Her Town Car, in New York

GERMAINE SCHNITZER, the talented Austrian pianist, who is to tour America during the months of October, November, December and January next, has been spending the Spring months here in New York and has made a number of automobile tours up State and down the Jersey Coast. She has a town car which she can drive herself if occasion requires and the snap shot reproduced with this article was taken one morning recently on Fifth Avenue.

Owing to the fact that she is able to devote only two months, February and

March, 1915, to her next European tour, she is having difficulty in arranging the dates so as to satisfy all the requests she has received for recital and concert appearances in Germany.

An evidence of the high esteem in which this young artist is held in Germany is contained in the fact that during the two months just preceding her last year's American tour she was obliged to fill no less than forty concert engagements in German cities. She was obliged frequently to give from five to six performances a week.

She has been booked for a large number of concerts and recitals in America during her coming tour.

CHICAGO HEARS KAUN CHORAL NOVELTY

**"Auf Dem Meere" Sung by
Combined Choruses Under
Conductor Boepler**

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, May 18, 1914.

HUGO KAUN'S choral work, "Auf dem Meere," was the novelty on the program of the concert given last Sunday evening by the combined singers, comprising the Chicago Singverein and the Milwaukee A Capella Chorus, at the Auditorium, under the direction of William Boepler.

This body was assisted by the Boepler Symphony Orchestra, by René S. Lund, baritone, and Wilhelm Middelschulte, organist.

Mr. Kaun's descriptive piece, concerning the sea, discloses the finished craftsmanship of the serious and gifted musician, imagination of the poet and mastery of musical resource. The mysterious, magic potency of the sea is depicted in many colorful passages of this score, and the work, though short, has many elements of beauty. The German text by John Henry Mackay is especially picturesque.

It was well rendered by the chorus,

which was also heard in Mendelssohn's Psalm 114, a composition which brought out many fine qualities of this large body of singers. There were 600 mixed voices.

Of extraordinary finish was the work done in the shorter pieces by Bortniansky, Kremser and Beethoven. A large audience was present.

At the annual meeting of the Chicago Division of the National Society for the Promotion of Grand Opera in English, held last Saturday evening, the revised constitution and by-laws were adopted and the election of officers for the ensuing year resulted as follows: Maurice Rosenfeld, re-elected as president; John Koelling, vice-president; David Duggan, secretary; Georgia Kober, treasurer.

The advisory council of twelve members will be chosen at the next meeting, June 6.

The Chicago Mendelssohn Club, under the direction of Harrison M. Wild, presented a program of twelve numbers for the benefit of the insane at the Elgin State Asylum last Tuesday.

At the conclusion of the performance the club members were entertained by the Elks Lodge at its club rooms, where supper was served and speeches made by prominent citizens of Elgin in appreciation of the services rendered.

The bringing of the Minneapolis Symphony Orchestra with its soloists and the artists, Francis Macmillen, violinist, and

Aborn Opera in Brooklyn

The Aborn English Grand Opera Company opened its season in Brooklyn Monday night at the Academy of Music. The opera presented was "Rigoletto." Orville Harrold appeared as the Duke. There was a fairly large audience. On Thursday night the bill was to be changed to "Pagliacci" and "Hansel and Gretel."

Victor Kúzdó, the New York violinist, teacher and composer, sailed aboard the Kronprinzessin Cecilie for his annual Summer abroad. Mr. Kúzdó will again join the Leopold von Auer colony at Loschwitz, near Dresden, and takes with him this year a gifted fifteen-year-old girl, Helen De Witt Jacobs.



**Violinist
JULES
FALK**

As Falk played last night no possibility was escaped and the music lived. It throbbed into individual consciousness.

—Copyright Goldensky.

Remains in America during the Summer session—Season 1914-15 booking—for available dates address management
WOLFSOHN MUSICAL BUREAU
1 West 34th Street New York City



Dear MUSICAL AMERICA:

Dame Rumor was busy last week with a story to the effect that, in consequence of the serious losses incurred en route last season by the Chicago-Philadelphia Opera Company, Signor Cleofonte Campanini would no longer be the director, and that his successor was being sought.

I did not credit the report for two reasons. In the first place, the losses which the Chicago-Philadelphia Company sustained on the road have been greatly exaggerated. The real amount, I understand, was not nearly \$200,000, but something like \$60,000. In the second place, Signor Campanini has shown a great deal of ability, not only as conductor, but as manager, and given Chicago about the best season of opera it has ever had. Where would they find his successor?

Since then Signor Campanini has denied the report and has given out his program for the forthcoming season.

Behind it all there is a story which may be of interest to your readers.

The season before last *Salomé* White sang and danced before Herod McCormick to such advantage that they say Herod McCormick promised her anything she wanted, upon which *Salomé* White demanded the head of *Jokanaan* Dippel on a salver. Herod McCormick offered her half the stock of the Harvester Trust, a few miles of the Lake Shore front and jewelry galore, but he did not want to give up *Jokanaan* Dippel. However, they say *Salomé* White was insistent and so *Jokanaan* Dippel was sacrificed—not that it made much difference to *Jokanaan* Dippel, for the reason that he immediately grew another head, younger and far better than the old one, as those know who have seen and talked with him of late.

When, later on, *Salomé* White sang and danced the second time, and as a reward demanded of Herod McCormick the head of *Jokanaan* Campanini on a salver, it is said that the wife of Herod McCormick rose up and said:

"This slaughter of the innocents has gone far enough! It would be better for us to say farewell to this brilliant and picturesque prima donna than that Chicago should have the reputation of being a slaughter house for opera managers as well as cattle.

This is what they say is the inside reason why Campanini stays as manager, while sweet and talented Carolina White is no longer a member of the company.

* * *

Apropos of the losses of the Chicago-Philadelphia Company while it was on tour, and which, by the bye, it may be said, were principally incurred on the Pacific Coast, Homer Moore, the brilliant critic of the *St. Louis Republic*, has written an illuminating article. He pertinently asks: "Where did the money go that they lost?" and he figures out, taking into account the expenses of chorus, orchestra, artists, advertising, etc., that it was impossible to lose such a sum.

While Mr. Moore is absolutely right in the point he wants to make, unfortunately his figuring is not correct. In the first place, as I said, it now seems that the losses were exaggerated. In the second place, I do not think Mr. Homer Moore has fairly figured the cost.

The members of the orchestra get more money when traveling than he figures, and, furthermore, he has not taken into account the heavy cost of

transportation of a large operatic organization, scenery, etc.

At the same time Mr. Moore is justified in taking the matter up, for the reason that deficits of musical organizations are often more due to bad and extravagant management than to lack of appreciation on the part of the public.

It is well known in musical circles that "graft" plays a serious part with many of our leading musical organizations. Only recently certain revelations showed that one price was being charged for artists to an organization, while another price was being paid to the artists themselves. Incidentally there was a rake-off to the managers.

There is a certain musical organization of distinction in Chicago which forces artists that it engages to spend money for advertising in the programs of the concerts—a sum so considerable as to take materially from the fees they receive.

In all these instances my own judgment is that the organizations themselves are at fault in the matter. They should pay the managers who do the work and have the responsibility of providing proper musical entertainment adequately for their services. Then there would be no reason for grafting.

It is not fair to expect people to give largely of their time and their experience to organizing successful musical performances, and then offer them nothing but the glory of doing so.

* * *

Once again I hear that Andy Carnegie has paid the annual deficit of the Oratorio Society, though I also hear that he did so with a certain amount of amiable reluctance, on the ground that he did not think that the people showed a sufficient interest in the giving of oratorio to warrant the continuance of the work of the Oratorio Society.

Personally, I cannot see why Mr. Carnegie, who, however much we may criticize some of his ideas and acts, is certainly a very public spirited man, should bear the whole burden, or even the greater part of it. If there is a demand for oratorio and, under existing conditions, a certainty of a deficit, this should be borne by those who are interested and who have the means, and the burden should not be laid upon one man.

In the first place, when the burden is laid upon one man all the rest lie down and—"let Andy do it." In the second place, where a number of people put up money for anything they and their friends are more directly interested. Finally, the day has gone by when music or art can be supported by some one individual, however eminent, however wealthy, however public spirited.

In my judgment, the main cause why there is a deficit in the finances of the Oratorio Society is the lack of public interest, though this is due rather to ignorance as to the society's work than to indifference to it.

It seems to be an unwritten law that there are some things that everybody knows everything about. As a matter of fact, each succeeding generation which arrives each year at maturity has to be educated as to what there is in the market, whether in the way of food, clothing, musical instruments or musical entertainment.

It is falsely believed that everybody knows about the Oratorio Society. This is not true. Proper propaganda, and especially proper publicity, should be given to the performances and the work of the Oratorio Society. Let those who manage it take half a page a couple of times in all the daily papers, as well as the musical papers, to inform the public as to what the society aims to do and has done, and it is my conviction that with such publicity the check which our good friend Andy has to put up at the end of each season will gradually diminish in amount, and he will not be able to say, as he can now, that the public is no longer interested in the giving of oratorio.

* * *

Considering the rumpus that was made over in Berlin at the time that Alma Gluck and others made certain statements regarding moral conditions in the Kaiserstadt, and the amount of hot air generated at the "indignation meetings" that were held, it appeals to my sense of humor to notice the cablegrams that are now coming across with regard to the moral conditions of that most delightful and unique city.

One cablegram informs us that the German press, and especially the Berlin press, is up in arms against Richard Wagner's family for allowing the question of the legitimacy of the composer's children to be publicly aired. It seems, you know, that Frau Isolde Beidler, of Munich, is contending for the right to say that she is the daughter of the

composer. A decision is to be handed down at Bayreuth in a few days. It depends upon the testimony of the old woman housekeeper of Frau Cosima Bülow at Wagner's home, as to whether Cosima and Bülow were living together as man and wife preceding Frau Isolde's birth in 1865.

The German consensus of opinion is that the Wagner heirs have done neither themselves nor the German nation any good in dragging the Fatherland's idealized composer into the mire.

Another view finding common expression in Germany is that the Wagners have done the greatest harm of all to their immortal progenitor by exposing to all the world the ruthlessness with which he alienated the affections of the wife of his best friend.

All this, by the bye, in a special dispatch to the *New York Times*, which, as you know, prints only—"the news that's fit to print."

A few days before that a special correspondence to the *New York Sun* from Berlin announced that Sister Henrietta Arendt, a Sister of Mercy, is again stirring up all Germany by her revelations regarding the *Kinderhändel*, or traffic in children.

It seems that this traffic—the buying, selling and giving away of children with or without some reimbursement "for the mother"—is declared by Sister Arendt to be an appalling social evil in Germany, notwithstanding the government's denials that such a traffic exists.

* * *

Writing of Berlin reminds me also that the press there, having nothing else to abuse just now, have fallen foul of Herr Professor Humperdinck's new opera, "Die Marktenderin," the premiere of which took place recently at Cologne. They say that the author of "Hänsel und Gretel" and "Königskinder" has not come near his old-time standards.

Of course some of the critics blame the libretto. That is always a safe thing to do anyway. Some critics state that the spread eagle of patriotism of the new Humperdinck opera would have been better suited to a musical revue in a vaudeville house than to grand opera.

We shall probably hear the work in this country, and then we can judge for ourselves better as to its character and value.

* * *

In your last issue I notice that you quoted Arnold Bennett's drastic criticism of conditions at the Paris opera, in which he speaks of its being the home of singers who cannot sing. I suppose that explains why the tenor Van Dyck was received there year after year, even though he had said farewell to his voice long before, as was shown when he made his memorable appearance in this country and posed as a rival of Jean de Reszke. Van Dyck was certainly an artist of the first rank, and all his performances, from that point of view, were fine. He was also a man of great personal charm, and of fine education—but vocally he was scarcely even a "remittance."

Yet, after his *fiasco d'estime* in this country he continued to be received at the Paris opera with enthusiasm. At least it was always understood that he said so himself.

However, in the stern resolve to stand by old favorite, Paris does not stand alone. London indulges in a healthful rivalry in this respect. The English will continue to listen to singers who once had voices when they are barely able to stand up—much less able to sing.

Unfortunately voices do not grow mellow with age, like wine or cheese. If they did one might understand the predilection for the vocally ancient which is prevalent on the other side of the water.

* * *

There are certain persons whose affection, as well as mentality, are captured by some great artist to such an extent that they never can appreciate anybody else. They go so far in the advocacy of their favorites as to promptly write to any paper which ventures even the mildest criticism.

An indication of this, an indignant musician writes to the *New York Sun* that in the enumeration of important features of the concert season by Mr. Henderson, the eminent critic of that paper, omission was made of the name of Mme. Theresa Carreño, who, by the bye, celebrated the fiftieth anniversary of her first appearance on the concert stage last year.

Mr. Henderson has the ability to take care of himself, but there is no question but that this omission was made certainly without any ill will or lack of appreciation of Mme. Carreño. It was simply one of those lapses which happen

with the most conscientious writer when he is going over an entire season and trying his best to give a fair review of it and mention all those who deserved mention.

Another instance of the ill advised haste and heat with which some good people rush into print to defend those that they particularly admire in the artistic world is recorded in your own columns by a subscriber who finds fault with me because I said that if the opera did not make money this season at the Metropolitan the claque did, and was buying real estate on Long Island and Staten Island.

Your subscriber takes this up as a slurring reference to Mme. Fremstad, as if I claimed that the demonstration which had been made for her was artificial. In the first place, no paper has been more enthusiastic in the support of Mme. Fremstad than your own, and I do not yield to anyone in my appreciation of the conscientious work and artistic abilities of that great and gifted woman, an appreciation I have again and again expressed.

I referred to the claque, whose existence is well known, for the reason that it disturbs and spoils the spontaneity of demonstrations such as were given to Mme. Fremstad.

With regard to the particular number of recalls, it is a well known fact that the claque has a regular tariff for such "ovations." It is also a well known fact that while some artists disapprove of the claque, others again defend it, and are perfectly willing to pay it.

As a great artist said to me some years ago: "When I sing into that vast, black auditorium of the opera and I do not hear a sound and can get no response sometimes for my best efforts, do you realize how chilling that is to the artist?—how it distresses her self-confidence? So I like the claque. It starts the applause. It gives the cue when to applaud, particularly with American audiences, which are not as responsive and as enthusiastic in expressing their approval as many of the audience abroad."

In the foreign opera houses, particularly in Milan, Paris, St. Petersburg, Vienna and Brussels, the *Chef de Claque* is of more importance to the artist than the manager himself. He can make or unmake a success. He provides leadership in the way of applause, which many artists consider as essential to bring out the best that there is in them.

The admiration and enthusiasm which expresses itself in silent emotion is, to the average foreign artist, something that has no value as an encouragement or as an appreciation of their best efforts.

* * *

Justice Page, of New York, after listening to the application of a lady for more alimony from her husband, has just rendered a decision in which he said:

"Musical people are cranks."

It seems that the lady and gentleman sang in the same choir before their marriage. The worthy justice, in denying the application, said: "It has been my experience that musical people have a sensitive disposition and are highly temperamental—all of which should be considered before marriage."

If my memory serves me right, Shakespeare in his "Much Ado About Nothing," has a certain legal light by the name of Dogberry. Now, Dogberry's philosophy I commend to Justice Page. He may read it to his advantage.

I think I made this remark before concerning another legal light.

That musical people are temperamental in the sense that they are emotional, because they are trained to express their emotions through the voice or the various instruments they use, is perfectly true; that thereby they are made highly sensitive and are in a state of nervous excitement all the time is also true. But that they are "cranks," in the sense that Justice Page asserts, is not true. They have their faults.

If I were to publish the peculiarities of certain eminent members of the bar and of the bench that I have known, I think I could prove—at least to my own satisfaction—that there was a very grave question as to their sanity.

Did not that eminent geographer, erstwhile president, by the name of Theodore Roosevelt, declare that the members of the Supreme Court of the United States in Washington were fossilized? And haven't a great many of their decisions rendered since given proof of the truth of the assertion?

However, Justice Page may congratulate himself on one thing, namely, that his assertion that musicians are "cranks" will make him better known in the musical world than any of his legal decisions ever could have done!

Your,
MEPHISTO.

FELLOW PASSENGERS TELL OF MME. NORDICA'S FATAL VOYAGE

Former Governor Adams, of Colorado, Says Singer Had Premonition of the End—Disaster to the "Tasman" Described by Nordica's Personal Representative, Charles G. Strakosch—Her Last Public Appearance Made in Melbourne Concert—Anecdotes That Reveal the Prima Donna's Many Lovable Traits—Her Famous Jewels

ACCORDING to cable messages from Batavia, Java, the body of Mme. Lillian Nordica was shipped on May 18 on board the steamship *Van Cloon* for Singapore, from which port it will be brought to the United States on board a North German Lloyd steamer.

Anecdotes concerning the career of the famous singer have filled many columns in the newspapers since her death in Batavia on May 10. There is a report that she left an estate amounting to about \$1,000,000, which will go to her husband, George W. Young, and to her sisters. The bulk of the estate consists of jewels, and it is said that she possessed one pearl necklace valued at \$100,000 and that her emeralds were nearly as valuable. She had two diamond tiaras, including one given her by her one-time associates in the Metropolitan Opera Company, and jeweled orders from half the royalties of Europe.

Queen Victoria presented Mme. Nordica with a crown of diamonds, and the Czar of Russia made her a gift of a bracelet studded with diamonds and sapphires, with a cat's-eye in the head. From Frau Cosima Wagner, the singer received a fan of Brussels point, with the Nordica monogram in diamonds. One of the singer's pearls was famous as the "Nordica pearl" and was said to be worth a fortune in itself.

Former Governor Alva Adams, of Colorado, who drew up the singer's will on board the *Tasman* just after it had run aground in the Gulf of Papua, re-

told the story in interviews in the New York newspapers this week.

Mr. Adams said that when he first met Mme. Nordica, in Melbourne, Australia, he was struck by her apparent excellent health and high spirits. She was a guest at a reception given by Lord Denham, Governor General of Australia.

"She wore her famous emeralds," said Mr. Adams, "and easily outshone the other woman guests. All paid her homage. When I saw her on board the *Tasman* a few weeks later I was shocked at the change. Not only did she appear to be very ill but she was oppressed and seemed to believe that she was going to die. Before the steamship went on the rocks she was worse.

"On the night of January 1 Mr. Simmons, her representative, came to me and said that Mme. Nordica wanted me to draw up her will. I protested that I was no attorney, but he said that she believed I was sufficiently familiar with the form of a last document to write it. "She had a remarkable knowledge of her affairs and dictated to me her bequests with no hesitation.

"Mme. Nordica was an angel to the passengers on board the vessel. All were deeply interested in her welfare, and when the vessel struck the rocks the main concern of all seemed to be for her health."

The Disaster to the "Tasman"

Charles G. Strakosch, who accompanied Mme. Nordica on her last tour as her personal representative, told Max Smith, the New York Press critic, the story of her last public appearance and of the ill-fated voyage of the *Tasman*.

"It was on December 28 last, about twenty minutes after eleven at night," Strakosch said to the writer, "that our ship grated on the rocks in Bramble Bay. We were on our way from Port Moresby, on the Gulf of Papua, in British New Guinea, to Thursday Island.

"For two days we were on the reefs, with the pumps hard at work, before the *Inaho Maru*, summoned from Thursday Island by wireless, came to our assistance. Had she arrived an hour or two later I probably would not be telling this story, for a short time after the *Tasman* had been hauled off the rocks a terrific tornado overtook us.

"Until then Madame had kept up her courage wonderfully, though she was a sick woman when we sailed from Sydney—how sick you can imagine when I tell you that she had engaged a trained nurse in Melbourne to accompany her to Java despite the constant care she had from Mrs. Ada Baldwin, her niece and companion; her maid and the everfaithful Romaine Simmons and his valet.

"We faced a more critical situation, however, while the Japanese steamship had us in tow than when we were fast on the rocks. On the second night after the *Inaho Maru* had dislodged the *Tasman* from her perilous position the pumps got clogged with coal and suddenly our good ship listed dangerously to port, so that we were afraid we might have to take to the boats. As a precaution we thought it best to bring Mme. Nordica on deck.

"Another man and I carried her up stairs in a steamer chair. For four hours she was exposed to the weather, and in this way caught the cold that had such fatal consequences.

Her Last Concert in Melbourne

"Mme. Nordica would now be winning laurels in London if all had gone well," continued Mr. Strakosch. "She was to have sailed from Sydney for Batavia on November 15. She had sent an advance agent to India to arrange for three concerts in Calcutta during the great stake races, and she had planned a Spring tour of England, Scotland and Ireland.

"As it was, her last concert took place in Melbourne early in December, and it is a peculiar fact that the last music she ever sang in public was *Brünnhilde's* great scene at the end of 'Götterdämmerung,' generally described as the 'Immolation Scene.'

"Those last three concerts in Melbourne, where she had already made eight appearances, Mme. Nordica gave under her own management. That was after the break with her Chicago manager, Frederick Shipman. Very wisely she devoted her programs largely to excerpts from Wagner's operas, interest in which had been stirred to fever heat by the Quinlan Opera Company."

Henry T. Finck, of the New York *Evening Post*, recalls that once Mme. Nordica gave a hundred concerts in twenty-eight weeks. To make this possible she traveled with all conceivable comforts and luxuries. She was one of the first to travel in a private car, which she called the "Brünnhilde." It was a little palace on wheels. It had a music-room, a little salon, three bedrooms, besides bathroom, kitchen, and servants' quarters. For the seven months' trip referred to she received an average of \$1,750 a performance. Once she received \$3,000 for one hour's singing in Washington.

Adamowski Trio in Concert

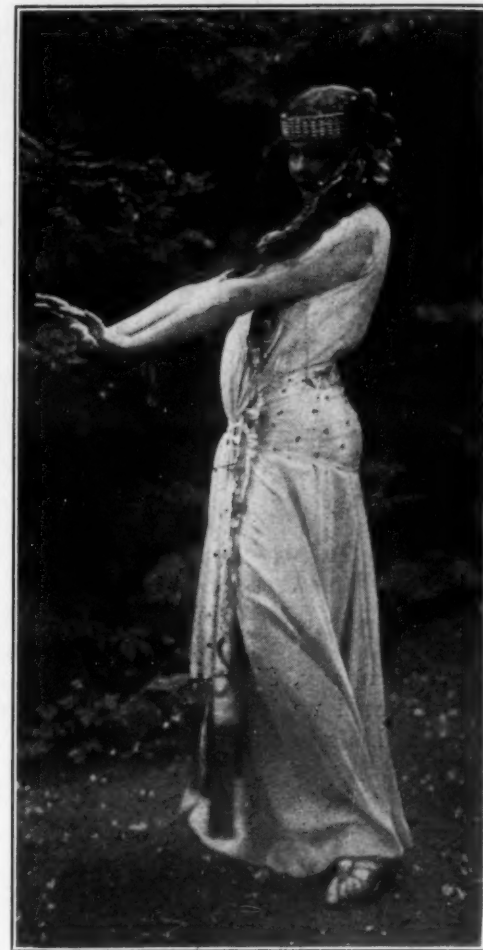
BOSTON, May 16.—The Adamowski Trio of this city, consisting of Mme. Szumowska, pianist; Joseph Adamowski, cellist, and Timothee Adamowski, violinist, gave a concert on May 12 at the home of Mrs. F. L. W. Richardson, Charles River Village, in aid of the South End Music School Settlement. These artists, whose work either in solo or ensemble numbers is the acme of artistic musicianship, gave a pleasing program in their usual manner, and were accorded an appreciative reception by a large and fashionable audience.

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KATHLEEN HOWARD

Scores a Triumph at Buffalo
May Festival



Unanimous Praise of
The BUFFALO PRESS

BUFFALO COURIER, MAY 9, 1914:

Kathleen Howard Gathers Laurels at May Festival. Buffalo can at last claim for itself a truly great artist in Kathleen Howard, who resided here for many years until she went abroad, where she has since won an enviable name as an operatic star of dazzling magnitude. In her interpretation of the rôle of Delilah, last evening, she summoned all the vocal and dramatic resources at her command, and her regal stage presence, the authority of her delivery, and her adherence to the traditions of the opera, created a profound impression and won her a flattering reception and numerous floral tributes. Her voice is not only big in range, but warm and luscious in quality, and she has the rare art of visualizing the character she portrays with vivid realism. In all her recitatives and arias she called to mind the beautiful, sensuous, alluring Delilah, and her rendition of the aria in the first act, "Spring with her Dower," and the exquisite charm of the famous aria, "My Heart at thy Sweet Voice," leave an unforgettable memory, the latter winning a deserved ovation.

BUFFALO EXPRESS, MAY 9, 1914:

First honors fell to Miss Kathleen Howard in the rôle of Delilah. This gifted contralto whom Buffalo is proud to claim as a former resident, has grown into a fine and authoritative artist. Her voice is of warm and luscious character, notably in the middle and lower range, and she invests her interpretation with most convincing feeling and sincerity. She has magnetism, or that subtle something which reaches out over the footlights and grips the audience. She has also a well-defined conception of the part she essays, and abundant technical and musical resources with which to convey this to her hearers. She was recalled many times.

BUFFALO TIMES, MAY 9, 1914:

Great Reception for Buffalo Girl at May Festival. Kathleen Howard as Delilah Scores New Triumph—Possesses Voice of Richness and Power. Another triumph has been added to her list, her singing of last evening evoking most sincere appreciation. The voice is one of richness and power, well-controlled throughout its range, and glorified by projection of self into the part which was sung. A discriminating intelligence and distinctness of enunciation add to the charm of her work. She made the deepest impression by her singing of the familiar air, "My Heart at thy Sweet Voice," investing the lines with a fervid passion through the medium of opulent tone.

BUFFALO COMMERCIAL, MAY 9, 1914:

A Fine Performance. Kathleen Howard, Former Buffalo Singer, Scored Big Success. Kathleen Howard, a former resident of Buffalo, was heard as Delilah, and she was awarded first honors. Miss Howard has won a great measure of success as an opera singer in Europe and New York since she left Buffalo, and all who heard her last night were carried away by her artistic singing. She has made great strides forward in the past few years, and must now be considered among the successful American opera singers. Her performance of the difficult rôle was all that could be desired. Her voice sounded clear and true and she sang with deep feeling. She possesses a great deal of magnetism and charmed her audience immediately. In "Spring with Her Dower" and "My Heart at Thy Sweet Voice" she was particularly good, and she was given a hearty ovation for her splendid work.

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NEW STRAUSS WORK APPROVED IN PARIS

**"Legend of Joseph" Given Its Première by Russian Dancers
—Music Well Liked**

Richard Strauss's ballet, "The Legend of Joseph," his first production of the kind, had its first performance on any stage on May 14 at the Paris Opéra. It is recorded that there was a very large and distinguished audience and that seats sold at a premium, one ordinarily costing \$8 bringing \$15. Dr. Strauss himself conducted. The performance opened the Russian ballet season in Paris.

The Paris correspondent of the New York Times says that the production was "a great success," and continues:

"The Biblical story was transferred to old Venice by the writers of the ballet, Count von Keller and Hugo von Hofmannsthal, and this provided occasion for gorgeous and highly artistic scenery, most effectively employed. Some of the pantomimic scenes were highly symbolic and hardly comprehensible, though throughout they were picturesque beyond description.

"The part of Joseph was excellently performed by a young member of the Moscow Artists' Theater, Leonide Miasine, who joined M. Diaghilew's ballet company for this purpose. Mme. Kousnetzoff abandoned singing for the time being to impersonate Potiphar's Wife.

"The ballet opens with a number of dances, which leave the Wife of Potiphar unmoved. When Joseph appears she is immediately electrified. He ignores her. The festivities are abruptly broken off.

"Joseph is then shown asleep. Potiphar's Wife enters and passionately demands his love. Joseph remains firm, is accused, and put in chains. An angel of light appears to him.

Filled with Strange Harmonies

"The music is rather melodious, though filled with strange harmonies. There is exquisite orchestration, violent effects changing to scenes of extreme tenderness."

In a later despatch the Times correspondence adds:

"The work is not, strictly speaking, a ballet, but rather an opera without words. The Strauss music equals his best. It is most melodious, full of new and striking rhythms, and brimming with life and color.

"After the performance it was announced that the French Government had promoted Strauss to the grade of Officer of the Legion of Honor."

The Paris correspondent of the Sun found that "the music redeemed the inanity of the story. The most remarkable novelty was the introduction of

EMPORIA'S FIRST FESTIVAL REVEALS MUSICAL GROWTH OF "KANSAS LAND"



Performance of Gounod's "Redemption" at Kansas State Normal by Emporia Chorus. In the Foreground: Left, Frank A. Beach, Conductor of Chorus. Right, W. H. Westenberg, Orchestra Conductor.

Emporia, Kan., May 10.

EMPORIA, not to be outdone by other Kansas towns, lifted her voice in song at her first musical festival last week. It was a three days' "fest," and 1,500 proud Emporians sat in the auditorium of the Kansas State Normal and listened admiringly to 300 other Emporians singing Gounod's oratorio, "The Redemption," under the leadership of Frank A. Beach and W. H. Westenberg. It was truly an all-Emporia chorus, for there

were no imported singers, and those who took part came from the shops, the offices, the farms and the homes.

The next day, just to show outsiders that this was a genuine Spring festival, the Minneapolis Orchestra gave two splendid concerts. Then came the May day fête in which 250 children from the Training School took part.

On the last day Emporia in automobiles and buggies went to the Athletic Field to sing old time melodies. A new

song, "Kansas Land," by Walt Mason, was written for the occasion.

In the evening the crowd betook itself to the auditorium again to hear Flotow's "Martha" sung by members of the Normal School music department. Through the energy of Frank A. Beach, head of the music department of the State Normal, Emporia discovered that she could make her own music and, thanks to Mr. Beach's good management, accounts balanced.

JO SHIPLEY WATSON.

Turkish boxers at the feast given by Potiphar. Six boxers without gloves indulged in a combat to illustrative music."

According to the American's Paris critic, "the music is less strenuous than that of 'Elektra' or 'Salome,' Joseph's being simple, even naïve."

Tremendous Enthusiasm

"Tremendous enthusiasm" marked the reception of the ballet, according to the Tribune's reports.

"When Joseph leaps from his couch and strives to elude the embrace of Potiphar's Wife and draws a garment over his nude shoulders, there was dead silence in the auditorium," says the Tribune.

"Then, when Joseph's mantle is torn aside and the passion of the woman is transformed into the fury and ferocity of the she-wolf, the public gave vent to an outburst of enthusiasm seldom equalled at the Paris Opera House.

"The rhythmic vibrations of the sensuous melody, enhanced by the chromatic artistry of Leon Bakst, and the intensity of certain passages combine, in the opinion of French critics, to put certain parts of 'The Legend of Joseph' among the strongest and most finished of all the Strauss compositions."

'Cello-Violin Recital at Oberlin

OBERLIN, O., May 11.—The artist course for the present term at Oberlin Conservatory of Music began with a concert by Charlotte Ruegger, violinist, and Elsa Ruegger, of Detroit, 'cellist, with the assistance of Professor W. K. Breckenridge, accompanist. The following program was played:

Double Concerto, op. 102, Brahms; Concerto in A Minor for Violin, Goldmark; Sonata in D Major for 'Cello, Locatelli; Duet in F for Violin and 'Cello, Beethoven; Solo for 'Cello, "Abendlied," Schumann; "Lullaby," Gertrude Ross, "Elfentanz," Popper.

Charlotte Ruegger's playing is distinguished not only by technical mastery, but also and especially by deep feeling, warmth and energy. Equally impressive was the 'cello playing of Elsa Ruegger, who gave a performance that calls for unqualified praise. Rarely does one hear so beautiful a work as the Locatelli sonata played with such beauty of tone and elegance of finish.

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CONCERTS OF VIENNA'S WANING SEASON

Leo Slezak a Much Applauded Recitalist—Concert for Benefit of Mozart House in Salzburg Given with Weingartner at Orchestral Helm—Edyth Walker and Alfred Piccaver Uphold Prestige of Americans at the Hofoper

VIENNA, May 5.—The third and last of the season's so-called "elite" concerts took place week before last in the large hall of the Konzerthaus, with Leo Slezak as chief performer. It attracted a brilliant audience. Long-continued applause followed the tenor's first number, *Assad's* air from the "Queen of Sheba," given with all his old-time sweetness and charm, and followed with increasing enthusiasm upon every song of the liberal program. Repeated recalls prolonged the list to nearly twice its original length.

On the same evening in the neighboring small hall, Prof. Johannes Messchaert gave the last of his three song recitals which, owing to his illness, had been postponed from earlier dates to this rather late period. It is always a delight to listen to this singer's supremely artistic delivery.

The musical event of last week was the grand concert for the benefit of the

"Mozart House" in Salzburg. This was arranged by Countess Hartenau, president of the Vienna "Mozartgemeinde." No small share of what has contributed toward erection of the Mozarteum in Salzburg is owing to the Vienna branch of the Mozart Unions, and now that the fine building stands finished and is to be opened with appropriate ceremonies next August, there is much still wanting in interior arrangements. It was to supply this want that the concert was given, and it did so in full measure.

Felix Weingartner was the conductor, and his charming wife was down on the program for two numbers, the aria of the Countess in "Figaro's Marriage," and *Pamina's* aria from the "Magic Flute," in which her glorious voice fairly revelled. To these were added, upon apparently never ending plaudits, the delightful "Veilchen" and "Wiegenlied." The E Flat Minor Concerto for two pianos was played by Countess Hartenau and Prince Lobkowitz with precision and musical understanding, the Tonkünstler Orchestra accompanying, under Weingartner's lead. The purely orchestral numbers were played with all the élan that this magnetic conductor's bâton invariably evokes. Hubermann with his magic violin appeared twice, with the Adagio in G Minor which comprised the second number, and in the concluding number of the concert with Oscar Nedbal in the "Sinfonie Concertante," for violin and viola. The rare treat of Nedbal at his favorite instrument with an artist like Hubermann as partner was appreciated to the full.

Philharmonic's Beethoven Concert

The "Nicolai" concert of the Philharmonic Orchestra was devoted entirely to Beethoven, and closed with the Ninth Symphony. The "Chorfantasie," played for the first time at the Philharmonic concerts, is specially interesting as a sort of forerunner of the famous Ninth, much resemblance to which could not fail to strike the ear. Piano, orchestra and chorus are in requisition, Beethoven himself having presided at the first named instrument at the original production in the year 1808. This piano part was played at the recent performance by Wera Schapira with true Beethoven spirit. The solo quartet in the Ninth was sung by members of the Hofoper company, the chorus was composed of the Singverein and the Männergesangsverein, and with the Philharmonic Orchestra, under Weingartner's lead, the production was magnificent.

Herr and Frau Weingartner left almost at once for Darmstadt where "Cain and Abel" will have its first performance on the 17th. Frau Marcel Weingartner will create the part of *Ada* in her husband's work, and the American singer, Perkins, will have the part of *Cain*. In June the Weingartners will take part in performances of the Boston Opera Company under Manager Henry Russell in Paris. Weingartner is at present working on another opera, the text of which is likewise written by himself.

The recent guest performances of Edyth Walker at the Hofoper, as *Brünnhilde* in the "Nibelungen Ring,"

introduced her in new guise to a public which still hold her in kindly remembrance as a favorite contralto of the company years ago. The transformation to dramatic soprano, wonderful achievement of rare will power, urged on, no doubt, by inherent histrionic talent of a high order which found no vantage field in contralto parts, met with hearty appreciation and applause. The change of voice was not so much a surprise, since Miss Walker was heard in concert here about a year ago, as her splendid acting. The impression produced was powerful.

Piccaver as "Werther"

Another American, who has recently gained new laurels at the Hofoper, is Alfred Piccaver, as *Werther* in Massenet's opera of that name. Its recent revival called to mind that it was in Vienna that this opera had its first performance anywhere, now nearly twenty-five years ago, Massenet having been so charmed by Van Dyk as *des Grieux* and Renard as *Manon* in his earlier work, that he would have no others to create the parts of *Werther* and *Lotte*. Piccaver had ample opportunity to show his excellent command of tone and phrasing, and in all the phases from sentimental adoration to the fire of passionate worship kept masterfully within the bounds of the most perfect *bel canto*. *Lotte* was sung by Frau Kurz, who was heard here years ago in the same part, and showed what strides she has made from purely lyric singing to soulful dramatic interpretation. Nevertheless, it can hardly be maintained that the work will take greater hold now than it has ever done here before.

At a recent musicale given by the Turkish Ambassador to some 165 guests, Marguerite Melville's fine playing was particularly commented on by the Duke and Duchess of Cumberland, the latter a sister of Queen Alexandra of England. The American basso of the Hofoper, James Goddard, sang a number of songs most effectively, his accompanist being Dr. Carl Liszniewski, Mme. Melville's husband. At a benefit concert in the small hall of the Musikverein building last Saturday, Mme. Melville again had occasion to show her brilliance as pianist in some difficult compositions by Chopin, Szymanowski, Henryk Melcer and Brzezinski, the entire concert being devoted to Polish composers.

ADDIE FUNK.

AMERICANS ENGAGED FOR THE BAYREUTH FESTIVAL

Mme. Schumann-Heink Registered as from New York—One Other American on List

MUNICH, May 5.—For the Bayreuth Festival performances, which take place this year from July 22 to August 20, the only American singer engaged is Margaret Brunsch, the California soprano of the Karlsruhe Court Opera, unless we except (as we should, considering that she is now an American citizen) Mme. Schumann-Heink, who is registered as from New York. The conductors will be Herr Balling, Dr. Muck and Siegfried Wagner.

Gottfried Galston has just passed through Munich on his way from Russia to Paris, for his final concert tour of the season. The Russian Musical Society has engaged Herr Galston and his wife, Sandra Galston-Droucker, for a series of concerts on two pianos to be given next Winter in St. Petersburg and Moscow.

At the twenty-eighth and last Volk-symphonie Concert of the season in the Tonhalle last week the audience was given the rare opportunity of hearing a concerto for bassoon. Weber's Concertino was played, and Otto Purinnes, as soloist, proved by the purity of his tone and his dexterity of technic that this unwieldy instrument can be other than the clown of the orchestra.

This has been a very good series of concerts at low prices, bringing forth no less than fifty symphonies, besides forty concertos, overtures, etc. Frank Gittle-son and Edwin Hughes were among the soloists who played concertos.

Mme. Charles Cahier is just back from a six weeks' tour, which makes six times this year that she has been across Europe. She was everywhere most enthusiastically received, and in most places has already been engaged for next year. Mme. Cahier goes now to the Imperial Festival performances in Weisbaden and then enters upon an Austrian opera tour, her third this season. After a short vacation she will give concerts in Marienbad, Franzensbad and Reichenhall, and in August will appear in the big Munich Wagner Festival, which takes place in the Prince Regent Theater.

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"Louis Kreidler, leading baritone of the Century Opera Company, has a voice well suited to the declamatory style required by his part as the HIGH PRIEST OF DAGON. He delivered his lines with convincing force."—*Buffalo Evening Times*, May 9, 1914.

"Mr. Kreidler, as the HIGH PRIEST OF DAGON, sang with authority and fervor."—*Buffalo Express*, May 9, 1914.

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More European Tributes To

Tina Lerner

In America All Next Season



Masterly! Perfection! These are the only words which will describe Tina Lerner's playing.—*Christiania, Morgenbladet*, Feb. 1, 1914.

Even in these days of great virtuosi one rarely hears such perfection of pianoforte playing as Tina Lerner gave in her performance of the concerto. It was masterly.—*Christiania, Tidens Tegn*, Feb. 1, 1914.

Tina Lerner is an artist in the true sense of the word, an artist such as one rarely finds among the pianists of the day. The storm of applause was well deserved.—*Stockholm, Tidningen*, Feb. 14, 1914.

Although she is young she has made a world-famous name for herself and her playing proved she is entitled to this fame. She was given an extraordinary ovation.—*Stockholm, Svenska Dagbladet*, Feb. 14, 1914.

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WOULD GIVE AMERICA A NATIONAL FESTIVAL THEATER

Edward Maryon, Composer of Seven Music Dramas Welded into "Cycle of Life," Seeks Appropriate Stage for Their Production—A Dramatic Exposition of Religious Philosophy by an English Musician Who Has Cast His Future with America—A Cycle "Even More Embracing than Wagner's Ring"—How National "Festspielhaus" Might Be Practicable

THERE came to this country last Winter a man whose place seems destined to be an important one in the artistic development of America. He has brought his entire household here and intends to remain permanently. He has taken a comfortable country house in Ridgefield, New Jersey, a half hour from New York City, and lives there with his wife and children.

Edward Maryon is the man, an Englishman, born near London, though his family is of Dutch and French ancestry. He is known in many European music centers as a composer of distinction, but he is more than that. He is a philosopher, an authority on religions and a poet as well. Being a student of mankind, he has traveled all over the world and has visited America many times in the last twenty years. Now, however, he has come to stay and he intends to become an American citizen.

Some few weeks ago Mr. Maryon was visited at his home by a representative of this journal. Modernity of a distinguished kind is the keynote of the activities of himself and his family. There are no old-fashioned ideas upheld, no hypocrisies respected, no pretences allowed. Mr. Maryon does not sit down at the piano and play by the hour, nor will he describe for you the unusual qualities of his music. On the contrary, he will speak about his aims and speak with an authority, modest withal, that makes you feel that he is a force to be reckoned with. His musical knowledge, first gained by two years spent at the Royal Academy in London, was followed by study under a Bohemian, Liebich, in London, and later in Paris and Germany. There he placed himself under the tutelage of Dr. Franz Wüllner, father of the famous *liedersinger* and a conductor of note in his day, and Professor Jensen, of Dresden, the brother of Adolf Jensen, beloved for his songs and piano compositions.

More than twenty years ago Mr. Maryon conceived an idea which has just arrived at realization in the completion of the seventh music drama of an heptalogy.

"The Cycle of Life"

"I call it 'The Cycle of Life,'" said the composer. "Its meaning is not to be gathered, perhaps, at once, but it is to be understood that I have tried to create a work which deals with everything from the beginning to the future life. Wagner

in his 'Ring' dealt with events up to the fall of the Gods and the destruction of Valhalla. I have worked to make my cycle more embracing. I have chosen the form of the music drama because I believe the most perfect form of dramatic representation is that in which the union



Edward Maryon, English Composer, Who Has Evolved an Ambitious Plan to Build a Festival Theater in America

of the two arts is made possible. My librettos I have written myself, for I cannot work with anyone else. I have tried and the results have never been satisfactory."

The heptalogy is made up of two parts, a trilogy and a tetralogy. The titles of the dramas are "Lucifer," "Cain," "Magdalen," "Krishna," "Christos," "Psyche" and "Nirvana."

Mr. Maryon has made America his home because he believes that it is the land of opportunity, the land of the future. He has found that in his native land the production of these seven music-dramas would be impossible, because of the British censor's refusal to allow the figure of Christ in a dramatic presentation. To translate the librettos, which he has written in English, into a foreign language would destroy their original value. So he has brought his art-work to us, together with a plan to establish a festival theater (somewhat perhaps

along the lines of the *Festspielhaus* in Bayreuth) where his cycle could be performed.

Just where Mr. Maryon will build this he has not yet decided, but it is probable that it will be in New York State and not too far from the metropolis. Despite his idealistic soul, he has looked at the matter of erecting such a theater in a straightforward and sane manner and has deduced facts which show that such a theater might be placed on a paying basis.

Likelihood of Support

"I cannot understand why a nation like the United States, with more than eighty millions of people, cannot support some sort of national festival theater. Every little *Festspiel* in Europe is sold out and seats cannot be obtained except by application months ahead. It is my plan to give the 'Cycle of Life' for seven weeks each year, making a total of forty-nine performances. With a theater seating 3,000 it ought to be possible to have full houses at all the performances. And in time they would come from abroad to America to hear our festival performances just as we make pilgrimages from this country to Bayreuth and Obermergau."

It is a coincidence that the announcement of Mr. Maryon's plans for a national festival house is almost synchronous with the declaring of America's musical independence by John C. Freund, editor of *MUSICAL AMERICA*. The idea of Europeans coming to America to hear out art-work might have been held up as a matter for ridicule a decade ago; to-day it is as natural as any other thing which is the result of a healthy development.

One has but to talk with Mr. Maryon for a short time to realize that it is not basically a desire to hear his music performed or his dramas acted that is actuating him in his plans for such a *Festspielhaus*. His cycle is, to be sure, the artistic combination of music and drama, but it is only part in the giving to the world of a tremendous idea on which the composer has worked these twenty years or more. He has made himself familiar with every religion in the world; he knows the teachings of Buddha as he does those of Christ, and he knows Sanskrit as he does English and French. Sanskrit has given him the means of investigating the Vedanta philosophy, and this he has found to be the message which he wishes to bring to mankind. The great cycle teaches the lesson and it is this that makes him anxious to present it. And his attitude is reasonable. Perhaps those who attend the performances will not grasp the inner meaning of his work. But their minds and souls will be stimulated through the dramatic action, their emotions through the music. It is not his music that he wishes to have heard, nor his blank verse; what he is concerned with is that the underlying ideas of the cycle be made known.

Libretto of "Cain"

Mr. Maryon read the libretto of "Cain," the second drama in the heptalogy, to his visitor. Had he never written a note of music he might lay claim to distinction as a dramatic poet. In blank verse of a distinguished type he has made the story of Cain weighty with philosophic significance, yet has treated it in such a manner that there never can be a doubt as to its place as drama. It is, in fact, grippingly dramatic.

The seven dramas are connected by means of prologues, which treat of the final event in the preceding drama. The author reads with fervor, delivering his lines in a way that proves his formidableness as an artist.

And then he comes to his music. "I don't know," he remarks, laughingly, "whether my music will be considered old-fashioned or not. To-day everybody is trying to be modern, and melodic

beauty is frequently disregarded quite consciously. I believe in the diatonic scale, for it is the only perfect scale. Debussy, who works so magically with his whole-tone scale, is to me the greatest composer France has ever produced in spite of his scale rather than because of it. The man who uses the whole-tone scale in working on a big canvas invites catastrophe.

"I can be considered radical in my music only in one thing. And that is that, in the last three or four years, I have come to the point where I do not employ bar-lines or key-signature at all. Think of how ridiculous it is nowadays to use bar-lines when one measure is in duple, the next in triple and the next in heaven-knows-what time! And the same about the signature. Look at modern compositions with a key signature of two sharps, D Major; by the time the composer has reached his second measure he has been in every other possible tonality. In fact you will be lucky if you find more than a few chords in the key in which he has begun a composition. In my recent 'Requiem,' which I wrote for my dear friend, Arthur Fagge, the distinguished conductor of the London Choral Society, I have followed my plan, and I have heard from him that he will have to put in the bar-lines, for the reason that the London Symphony Orchestra, which plays at his concerts, refuses to play from the parts as they are. He will do it then. I do not object to their being put in afterwards. But I feel that using bar-lines cramps a composer in his work and that there is little reason for their existing, because the time is clearly indicated in the phrasing. Take the cadenzas of the masters in their concertos. It has always been a custom not to use divisions of measure in cadenzas. Has not the musician learning the cadenzas felt how they ought to be played without the assistance of bar-lines?"

"Leit Motifs" Employed

"I employ *leit motifs* throughout the cycle. The use of significant themes is not out of fashion yet, by any means. But you will not find my music ultra-modern in character."

Mr. Maryon played portions from his "Cain" on the piano. He plays in an orchestral manner as do many composers. What was heard was finely impressive. The writer had the privilege of examining the complete *partitur* of "Cain." Orchestral mastery has also been given this remarkable poet and musician; his instrumentation is that of a man who knows thoroughly the medium for which he is writing.

It was suggested to Mr. Maryon that if it were not feasible to present the cycle as a whole in the near future, "Cain," as a detached work, might be produced alone on its musical and dramatic qualities, by such an institution as the Metropolitan Opera House, which has generously produced works by native musicians during the last few years. Though Mr. Maryon is not an American by birth he is already one in spirit. His work is to be done here in the future, and a presentation of such a work as his "Cain" would go far toward making his name highly regarded by lovers of music and literature alike.

A. WALTER KRAMER.

Women's Philharmonic Plays Work by Its Conductor

An interesting concert was given recently in St. Matthews' Hall, New York, by the orchestra of the Women's Philharmonic Society, Madeline Hobart Eddy, conductor. On the program were works by Beethoven, Grieg, Massenet, Haydn and Strauss. A Tarantelle composed by Miss Eddy and played by the orchestra received much favorable comment. The assisting artists were Amy Fay, president of the society; Lois Huntington, concertmaster, and Karl Formes, baritone, a grandson of the famous opera singer of the same name, who figured conspicuously in New York musical circles during the sixties.

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As to the present address of Mme. Carmen Melis, dramatic soprano, member of the Boston Opera Company, Season 1911-12. Address A. B., care of *MUSICAL AMERICA*, 505 Fifth Avenue, New York.

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"The Artificial Music Season"

is about over, but the natural music season has begun. I have just heard a red-winged blackbird whistle." Thus wrote Dr. Caryl B. Storrs to me the other day. It reminded me that Maud Powell will spend her summer in the White Mountains. She will give her New York recital on Tuesday evening, October 27th, in Aeolian Hall, which event will mark the beginning of her eleventh consecutive season in this country. This helps to prove the truth of what I have always maintained, namely, that the best is never too good for the American public.



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NEW MUSIC—VOCAL AND INSTRUMENTAL

H. CLOUGH-LEIGHTER is one of the names in contemporary American music which deserve respect. Mr. Clough-Leigher has never written down to the public, but has maintained a standard as high, perhaps, as that of any native creative musician and, accordingly, he stands in that group of men who are looked to with reverence by *cognoscenti* in the musical world. His choice of poems reveals his literary appreciation.

Seven new songs from his desk are published by the Boston Music Company.* There is an impassioned setting of Arthur Symonds's superb "Love's Magnificat," and there are also settings of Christina Rossetti's "Roses for the Flush of Youth" and "Oh, What Comes Over the Sea," Frederick Lawrence Knowles's "The Secret," Charles Hanson Towne's "I Tell You Over and Over," Oscar Wilde's "Requiescat" and Dante Gabriel Rossetti's "Ah, Dear One."

Some day it is to be hoped that a set of seven songs as fine as these of Mr. Clough-Leigher will find a more intelligent audience than they can hope to find to-day. To be sure there are some of our better concert singers who will put them on their programs immediately; but the set will be caviar to most singers, who will not understand the poems which the composer has selected for treatment and who will not be able, moreover, to "run them over" on the piano. Mr. Clough-Leigher might remedy this latter condition by eliminating some of his over-elaboration, which is in evidence in all his work. The inclusion of long Italian phrases in italics between measures and over chords confuses the reader and militates against the chances the songs of being given a chance.

Mr. Clough-Leigher may feel very proud, however, of this set of songs. His musical ideas are very nearly always pregnant and, in particular, his setting of Oscar Wilde's "Requiescat," three pages of superb part-writing, is a masterpiece in miniature.

GEORGE WHITFIELD CHADWICK, who may easily be ranked as one of the most distinguished creative musicians in America to-day, is seen at a disadvantage in a set of five new songs.†

These songs are, as far as can be ascertained, recent compositions and it is for this reason that they are so disappointing. It is curious that, in this group, Mr. Chadwick gives us, not five modern art-songs, equal in scope and inspiration to his recent orchestral writings, but a set of pretty little "songlets" which are, as far as structure goes, not a whit in advance of the songs he published in the "eighties." And what is more they lack the spontaneity of the early songs.

The present group includes "The Bobolink," "Roses," "When She Gave Me Her Hand," all dedicated to Geraldine Farrar; "The Voice of Philomel," dedicated to Louise Homer, and "When Phillis Looks." As teaching songs they may serve their purpose; as concert-songs they have neither the individual note nor the necessary scope. Mr. Chadwick is capable of better things than these, and it is to be hoped that he will devote himself earnestly to the composition of some modern songs that will reflect credit on him in greater measure than these can possibly do.

THREE concert solos for violin with piano accompaniment by Henry Ern, are issued by G. Schirmer.‡ These

*"Love's Magnificat," "Roses for the Flush of Youth," "The Secret," "I Tell You Over and Over," "Oh, What Comes Over the Sea," "Requiescat," "Ah, Dear One." Seven Songs for a Solo Voice with Piano Accompaniment. By H. Clough-Leigher, op. 57. Published by the Boston Music Company, Boston, Mass. Prices 75 cents each the first and last, 40 cents the second, 50 cents each the others.

†"The Bobolink," "Roses," "The Voice of Philomel," "When She Gave Me Her Hand," "When Phillis Looks." Five Songs for a Solo Voice with Piano Accompaniment. By George Whitfield Chadwick. Published by G. Schirmer, New York and London. Price 60 cents each.

‡"Romance Pathétique," Sérénade, Capriccio. Three Compositions for the Violin with Piano Accompaniment. By Henry Ern. Prices 75 cents the first, \$1.00 each the other two. "Memories of the Beach." Six Compositions for the Violin with Piano Accompaniment. By Alfred Pussey-Keith. Price 60 cents each. Published by G. Schirmer, New York and London.

are a "Romance Pathétique," a Sérénade and a Capriccio.

They are in the style of such violin composers as d'Ambrosio and should appeal to teachers of advanced students and to concert-performers in search of obvious melodic compositions. The first, "Romance Pathétique," is the most substantial.

"Memories of the Beach" is the title of a set of six pieces for violin with piano accompaniment. Their composer is Alfred Pussey-Keith, a name quite new to the composer's list. Programmatic titles are given to them: "Morning," an *Andante tranquillo* in G Major, 6/8 time; "The Murmuring of a Shell," an *Andante con moto*, in E Flat Major, common time, *alla breve*; "Shrimping," *Vivo, ma non troppo* in F Major, 3/8 time, in which whole-tone bits are made to depict this beach sport (which unless the writer errs is for the first time pictured musically); "The Haunted Cave," an *Andante misterioso* in A Minor, 2/4 time; "The Sand Castle," a *Grazioso, quasi allegretto* in F Major, 2/4 time, and finally "Sunset," a *Lento*, in D Flat Major, 6/4 time.

Of the set the last-named, "Sunset," is by far the best. It is a full and agreeable melody, somewhat Lisztian in contour and is finely set over a simple but fitting accompaniment. The pieces, though not especially important, are good violin material, idiomatic for the most part and are carefully fingered and edited. Mr. Pussey-Keith shows that composers for the violin in this age desire to write music that is supposed to suggest definite things, as well as do orchestral composers, who have indulged the practice for a long time. Perhaps Mr. Pussey-Keith has gone a little far in writing his piece called "Shrimping." There is this to be said for it, however, as may be said in the case of many compositions where the title is a trifle too unmusical. It is a good *scherzo*, has real zest and is effective. So, what matter if it be called "Shrimping."

WHAT must be considered one of the most significant volumes of *études* for the violin by a modern violinist is "Trente Caprices d'Artiste pour Violon seul," by Alberto Bachmann.§ M. Bachmann is favorably known both as virtuoso and composer, and this set of studies for his instrument proves conclusively that he has mastered the techniques of his instrument as have few present-day performers. To be sure, his musicianship might be tested more severely than by a set of *études*, unaccompanied; yet, even in these he gives evidence of a serious technical equipment, not only as regards the violin, but as regards composition.

The studies, as their title indicates, are for the virtuoso, not the dilettante. They are in all the major and minor keys and are varied in rhythms. M. Bachmann has successfully avoided commonplaceness in his work and even in the lighter movements retains dignity and refinement of expression.

Notable studies, finely fingered and phrased by the composer, are No. 6, an *Allegretto capriccioso*, in D Flat Major; No. 18, an *Allegro* in E Minor, with rich double-stopping and fine accompaniment to its expressive melody; No. 19, a stunning fugue in D Major that concert-violinists should add to their repertoire and No. 22, a set of variations on a Basque theme.

M. Bachmann has added a contribution of real worth to the literature of the violin with this set of master studies. They are inscribed to the distinguished Polish composer, Moszkowski.

THREE songs by the New York accompanist, Max Herzberg, are among the new issues of Carl Fischer and stand high in the list of songs advanced this Spring.||

Mr. Herzberg, a pupil of the late Max Spicker, has published a few things in the past and they have always been well done. First of his new group of songs is "A Night in June," a flowing melodic piece, dedicated to Anna Case, the charm-

§"Trente Caprices d'Artiste (Thirty Artist Caprices)." For Violin Alone. By Alberto Bachmann. Published by Max Eschig, Paris. Price Fr. 6 net.

||"A NIGHT IN JUNE," "MY LOVELY NANCY," "MY LOVE." Three Songs for a Solo Voice with Piano Accompaniment. By Max Herzberg. Published by Carl Fischer, New York. Price 50 cents each.

ing soprano of the Metropolitan Opera Company.

In setting Burns's "My Lovely Nancy" Mr. Herzberg has written a piece in the old style which does him credit. It is splendid four-part writing, barring a pair of fifths in extreme (soprano and bass) parts. These are not objected to for pedantic reasons; they should be adjusted, however, since they mar the fluency of the music. The second verse is harmonized with variety and is altogether excellent. The song lies extremely high and will require a lyric soprano possessing a very flexible voice to sing it to advantage.

The third song, "My Love," to a good poem by Arthur Diehl, is the finest of the set. A deeply-felt pensive note runs through it and its dramatic qualities are marked. It is inscribed to Hallett Gilbert, the composer and tenor, the first musician to champion Mr. Herzberg's songs.

Mr. Herzberg has unquestionable gifts and it would seem that they are suited to song composition. His further efforts will be watched with interest.

OF real interest is the volume of "Songs of Britain," issued by Boosey & Co. The songs have been selected and edited by Frank Kidson and Martin Shaw, and the latter is responsible for the piano accompaniments.¶

Such a collection as this has been needed for a long time. The songs of Britain are among the finest of their kind, and a volume which contains the pick of them is truly a welcome addition to many a music library.

The fine old six-part "Sumer is icumen in" is the opening song. Sixteenth century tunes follow, varied in character and content. There are some fine Welsh airs, notably "Megan's Daughter" and "Loth to Depart"; the fine Scotch "Barbara Allan" and "The Land o' the Leal." There is a Jacobite song, "The Blackbird," which is curious in melody and accompaniment, the latter almost note for note for several measures like a Smetana "Cradle Song" introduced here by Alma Gluck a few years ago. Among the Irish songs included in the volume there are the fine "Far, far from my country" and "Adieu, My Loved Harp," two gems of spontaneous melodic inspiration.

GEORGE B. NEVIN, the Easton composer, may always be depended upon for musically part-songs. A new one from his pen is "Young Love, He Went a-Maying," set for mixed voices with piano accompaniment to a charming poem by Lucy M. Thornton.** Melodically the piece is refreshing and it has an ingratiating lilt. Even the *Tempo di valse* section is pleasing, though, in places, it borders on the obvious. The part-writing is well managed and the piece is extremely effective.

MAURICE RAVEL'S "Trois Poèmes," comprising the songs "Soupir," "Placet futile" and "Surgi de la croupe et du bond," are issued by his publishers, Durand & Fils.†† The poems are by Stephen Mallarmé and are exceptionally fine ones.

Of the three "Soupir" is the most tangible. It is not wholly convincing, yet it has a definite scheme and it is not without characteristic touches. The harmonies of M. Ravel bite and sting only mildly these days in comparison with the way they used to offend us five years ago. "Ultra-modern" he is to be sure; but a Schönberg has arrived among us and we are not to be stricken with terror nowadays by any combination or disarrangement of notes, be they component parts of a whole-tone scale or not!

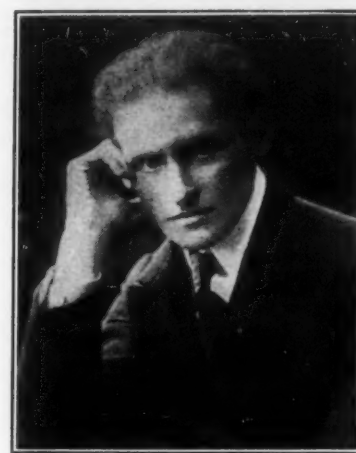
Vocally the last two songs are tremendously taxing, and a virtuoso will have to be called in to play the piano accompaniments of all three.

A. W. K.

¶"Songs of Britain." A Collection of One Hundred English, Welsh and Scottish and Irish National Songs. Selected and edited by Frank Kidson and Martin Shaw. The Tunes Newly Arranged with Piano Accompaniments by Martin Shaw. Published by Boosey & Co., New York. Price \$1.00.

**"Young Love, He Went a-Maying." Part Song for Chorus of Mixed Voices with Piano Accompaniment. By George B. Nevin. Published by the Oliver Ditson Company, Boston, Mass. Price 12 cents.

††"Trois Poèmes." Three Songs for a Solo Voice with Piano Accompaniment. By Maurice Ravel. Published by A. Durand & Fils, Paris. Price Fr. 3.50 net.



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ECHOES OF MUSIC ABROAD

Old Favorites at Bayreuth Announced for This Summer's Festival—The Beechams Charge Special Prices for Strauss Ballet and Opera and Chaliapine's Appearances at Drury Lane—A Tenor Makes Public Protest Against Attentions of Feminine Admirers—Emma Calvé Creates a New Rôle at Nice—Covent Garden's New Italian Tenor Makes Long Leap from Humble Position as a Postal Clerk in Sicily—German Inventor Announces a Pianoforte with a Quarter-Tone Scale—Italian Cities Well Fed with "Parsifal"

BAYREUTH'S Festival powers have now made known the list of singers who are expected to participate in this Summer's performances. As long since announced, all the seats for the seven performances of "Parsifal," the five of "Der fliegende Holländer," and the two "Ring" cycles were sold before the Winter was half over. July 22 and August 20 are the dates circumscribing this year's festival.

The singers now spoken of as probabilities for the principle rôles include Ellen Gulbranson, Anna Bahr-Mildenburg, Ernestine Schumann-Heink, Barbara Miekley-Kemp, Agnes Hanson, Margarete Brunsch, Helen Forti, Emlie Frick, Walter Kirchhoff, a new *Parsifal*; Dr. Alfred von Bary, Walter Soomer, Burnett Challis, Richard Maye, Karl Armster, Hans Breuer, Eduard Habich, Alexander Kirchner, Walter Eckard, Michael Bohnen, Theodor Scheidl and Willi Ulmer.

The conductor's duties will be shared, as usual, by Dr. Karl Muck, Michael Balling and Siegfried Wagner.

It has occasioned some surprise that the suit which Isolde Beidler, Cosima Wagner's daughter, recently brought in the Bavarian courts to have her parentage legally determined should come at this late date. But it appears that the explanation lies in a rupture that occurred a few years ago in the relations between Siegfried Wagner and Frau Beidler's husband, Franz Beidler, the conductor. Beidler had a serious difference of opinion with his brother-in-law concerning some of the Bayreuth performances, and since that time Frau Cosima has taken her son's part in the resultant family feud and declined to receive her daughter.

The letter Siegfried, through his lawyer, sent to his sister last August, addressed to her as "Frau Isolde Beidler, née von Bülow," was the culmination of the tense feeling. It is unfortunate that Frau Cosima did not see fit to prevent the indelicate dispute as to whether Richard Wagner or Hans von Bülow was her daughter's father from being threshed out in the public courts.

IN recognition of the practical interest Sir Joseph Beecham has evinced in Russian art by producing Russian operas and ballets at Drury Lane, London, with companies of Russian artists the Czar of Russia has decorated him with the Order of St. Stanislaus, the highest order that can be conferred upon a civilian in the Russian Empire. Sir Joseph, who is the first Englishman to be thus honored, has received permission from King George to wear the insignia of the order.

It is a fascinating program that the Beechams have arranged for their season of opera in three languages—Russian, German and English—and Russian ballet, which opened at the Drury Lane Theater on Wednesday of this week, to extend until July 25. All stress is laid upon the repertoire, the singers and dancers are barely mentioned. As a matter of fact, in the newspaper advertisements the only suggestion of a possible "star" element creeps into the schedule of prices, a different scale being announced for "Chaliapine and Strauss Nights" than for "all other performances." The difference lies principally in the prices charged for the seats in the orchestra—the stalls, as they say in London. For the "Chaliapine and Strauss Nights" the stalls are \$7.25, \$6 and \$5, whereas for the other performances they are held at \$6, \$5 and \$3.75.

SOMEWHERE in Bohemia there is a tenor who is a woman-hater. Usually a misogynist is such because of some unfortunate experience in which his

vanity has been dealt a knockout blow, but in this instance it is an excess of popularity with the opposite sex that has caused the revulsion of natural feeling. The tenor in question finally became so wrought up over the unwelcome manifestations of the favor with which his feminine admirers regarded him that he recently inserted a notice in a Reichen-

In the second act the lovers have found each other again in Sicily, but in the meantime *Gremio* also has been tortured by his former brothers of the Mafia, who have gouged out his eyes. He determines to avenge himself upon *Turbio*, the chief of the dread secret society, who is paying court to *Gemma*. The latter pretends to yield to *Turbio's* ad-



Leopold Godowsky (on the extreme right), the famous piano padagog and editor-in-chief of the Art Publication Society's "Progressive Series of Lessons," with Franz Lehar (on Mr. Godowsky's right), composer of the "Merry Widow," in Vienna. The other gentlemen are Messrs. Ulrich and Landeker.

berg newspaper imploring the women to desist from pelting him with flowers during performances.

It appears, too, that after his landlady had complained of the loss of a doormat it was discovered that it had been purloined and tufts of the fiber distributed as souvenirs among the young women devoted to the irresistible knight of the high C's.

EMMMA Calvé and her tenor husband, Gaspari, created the leading rôles in a new opera by a composer named Georges de Seynes that was produced at Nice the other day. The erstwhile incomparable *Carmen* is credited with a powerful impersonation, while her voice again surprised those who expected to find it little more than a wreck.

The plot of the new work is luridly melodramatic enough to satisfy the most melodramatic temperament. A Sicilian named *Gremio* keeps a tavern in the Abruzzi with his mistress *Gemma*, but *Gremio* had formerly belonged to the Mafia, whose sign, stamped on his arm, is suddenly recognized by members of that society who visit the inn. *Gremio* is condemned to death by the Mafia, as he had broken away from the ranks after refusing to obey a command to commit a murder. The tavern is attacked by his foes but *Gemma* succeeds in effecting his escape. She herself is punished by having her hand pinned to a table with a knife.

vances, but while in his embrace she pushes him back against a railing behind which the blind man is concealed. *Gremio* promptly seizes *Turbio* by the throat and strangles him to death, thus rather rudely interrupting the embrace. The novelty was received with evidences of marked favor.

COVENT GARDEN'S new Italian tenor, Giulio Crimi, is finding his present abode somewhat more comfortable than his native haunts on the slope of troubled Mt. Etna. It is less than two years since this tenor made his first appearance on any opera stage—at Treviso, near Venice—and already he has reached the venerable London institution, which, while not the final tribunal in operatic art, nevertheless represents a long leap for a short interval. And next Summer he is to go to Buenos Ayres for a salary that savors of fairy tale substance to the imagination of a young singer who was a postal clerk earning \$30 a month and supporting his mother, as well as his wife, while having his voice trained at Catania.

His début at Treviso was made in "Wally" and since that time he has made his name well known throughout Italy. As has been remarked, there is more rejoicing over the discovery of a good tenor in Italy than can be imagined in any country where opera is not a national pastime, and so Crimi has had fair sailing from the outset. He has

been clear-headed enough to escape the fetters of agents' fees and agreements—he says he was "in chains" long enough as a postal clerk.

AS a development of the smouldering spirit of rebellion against the half-tone limitations of the pianoforte as we have it a patent has just been applied for in Germany for a pianoforte with the octave divided into quarter tones. The inventor is Willy Möllendorff. His principle can be applied as well to the organ.

ITALIAN composers held sway at the gala performance given at Covent Garden last week in honor of the visiting King and Queen of Denmark. The program arranged, with King George's approval, consisted of the first act of "Tosca," with Louise Edvina in the name part; the first act of "La Bohème," with Nellie Melba as *Mimi*, and the second scene of the second act of "Aida," with Emmy Destinn in one of her best rôles.

The French had different ideas when they entertained England's king and queen a few days before. The gala performances given in their honor at the Opéra consisted of the second act of Vincent d'Indy's "L'Etranger," under the composer's bâton and sung by Marcelle Demougeot, Mme. Bonnet-Baron and M. Delmas; a duo from Camille Saint-Saëns's "Les Barbares," sung by Mlle. Hatto and M. Fontaine, the dean of French composers conducting his own music, and the first act of Reynaldo Hahn's ballet, "La Fête chez Thérèse," likewise with the composer at the helm.

In addition to this a private concert was given for the royal guests at the Elysée, and there Marguerite Carré sang Offenbach's "Lettre de la Péricole," and with the tenor Francell, the duo from Théodore Dubois's "Xavière," M. Francell contributing in addition an eighteenth century chanson. Mme. Croiza, who is making a deep impression at the Opéra Comique this season, sang a "Melodie" by Gabriel Fauré, while Mlle. Demougeot added François de Bretenil's "Madrigril" and "Douce Plainte."

DURING six months La Scala has given 115 performances of ten works. This limited repertoire included four Verdi operas—"Nabucco," "Aida," "Falstaff" and "Otello"; one Wagner work, "Parsifal"; a Mascagni novelty, "Parisina"; a novelty by Smareglia entitled "Abisso" and "L'Ombra di Don Giovanni," by Alfano, who a few years ago brought out an operatic version of Tolstoy's "Resurrection."

Milan's interest in "Parsifal" had been piqued to such an extent that twenty-seven performances of the work were given, for twenty of which the theater was entirely sold out. The d'Annunzio-Mascagni "Parisina," despite the fact that it was pronounced a failure after the première, achieved twelve performances. "The Shade of Don Giovanni" had four performances and might have had more had it been given earlier in the season. "The Abyss" was given seven times.

Next season La Scala will produce Umberto Giordano's "Madame Sans-Gêne," presumably after the world-première has taken place at the Metropolitan.

The Costanzi in Rome closed with a record of ninety-nine performances of fifteen works. Here, too, "Parsifal" headed the list with twenty-two performances, "La Bohème" receiving ten, "Lohengrin" eight and "Carmen" and "The Damnation of Faust" seven each. Mascagni was abundantly represented at the Costanzi. His "Parisina" was sung seven times; his "Isabeau," five times; "Iris," seven times, and "Cavalleria Rusticana," once. Next season "L'Amore dei Tre Re" will be new to Rome, as will Zandonai's "Francesca da Rimini." "Madame Sans-Gêne" also is a probability, and Franchetti's "Nozza di Leggenda" and "Abul," by the Brazilian composer Nepomuceno, which is already known in Latin-America, will be other works new to the Costanzi's patrons.

FOR concertgoers London will be practically the only center of interest from now until the middle of July, and many are the concert and recital

[Continued on next page]

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AUGUSTA COTTLOW

Achieves Success in Prague, Vienna and Dresden

The concert giver made her initial appearance before a Prag audience yesterday evening.

There is no question as to her being a most extraordinary talent, one well worth listening to, not only in her native art centers, but anywhere. That she possesses technic and rhythmic feeling, goes without saying, but most wonderful are the strength and elasticity of her wrists, far removed from any trace of femininity. One felt intuitively in the presence of a thoroughly matured pianist.

Of her comprehensive program I heard a very rhythmically played Toccata in C major by Bach, in the Busoni arrangement, which with its limpid, piquant Fugue, made a most unusual effect. In Chopin her womanly grace made itself apparent, and to my mind, not to the disadvantage of the composition which she played with intense poetical feeling.

Beside Debussy and Liszt a novelty was presented—a Sonata in D minor by McDowell, whose numerous tone poems are already familiar to us.

Miss Cottlow's performance received an ovation from the audience.—*Prager Tageblatt*, January 17, 1914.

In the American Augusta Cottlow, who night before last made her first appearance before a Prag audience, we made the acquaintance of a piano virtuoso whose career we shall watch with the keenest interest. Augusta Cottlow, a pupil of Busoni, commands her instrument with most remarkable sovereignty. With her great master Busoni, she not only learned everything in technic, but also to listen to and carry into effect his great peculiar specialty, the different nuances in tone production, and the finest expression in interpretation.

We realized that before the Steinway piano there sat a thoroughbred musician, who knew how to bring forth in each composition the fullest meaning of the master mind that created it.

Especially praiseworthy was her Chopin playing, the Nocturne in B major and Fantasia in F minor receiving a most finished performance.

Augusta Cottlow, who came to Prag a stranger, completely charmed and conquered her audience.—*Bohemia*, January 18, 1914.

A most interesting personality in the pianistic sphere is Augusta Cottlow, a pupil of Busoni, whom we greeted last Friday, one who has the power to raise her womanly art to masterly heights. Strength and energy of expression are united with rhythmic feeling, which serves the artist well in preserving the classical outline of the Bach Toccata; in the tone-poems of Chopin and Debussy the artist's velvety touch came charmingly forward. We hope that this distinguished American musician will often give the music-lovers of Prag an opportunity of listening to her captivating wonderful playing. Such choice art will always find a public.—*Prager Abendblatt*, January 19, 1914.

Augusta Cottlow played the Busoni arrangement for piano of the Toccata in C major. This big three-part work was in itself sufficient proof of the calibre of her playing, for each part makes unusual demands upon the performer. In the prelude she displayed fullness and always carefully controlled tone, in the Adagio tenderness and well-balanced gradations and in the difficult Fugue an absolutely sure technic.—*Deutsches Volksblatt*, January 21, 1914.

The young pianist, Augusta Cottlow, played the Bach-Busoni Toccata with masculine energy and great technical ability. Her musical surety and many-sided excellent pianistic qualities denote even greater things for the future.—*Vienna Sonntags- und Montags-Courier*, January 25, 1914.

Augusta Cottlow is a thoroughbred pianist with dazzling temperament and almost masculine strength and musical perception.—*Vienna Neue Freie Presse*, February 26, 1914.

Very pleasingly conspicuous in Augusta Cottlow's playing was her understanding of the polyphonic distribution of the parts of the compositions, a beautiful soft tone, fine finger-technic and a highly developed sense for differentiating in dynamic shadings.—*Die Zeit*, Vienna, February 24, 1914.

Augusta Cottlow, a gifted artist, delighted a large audience with her well-chosen programme, Bach's Toccata with which she began at once proclaimed her technical proficiency. Special prominence was given to the B major Nocturne of Chopin through individual tenderness and exquisite feeling, which united with the elegance and grace of the Fantaisie made the music of Chopin seem to speak from the young artist's heart and soul. The velvety touch, a prominent quality in her playing, which in the slow movement of the Sonata and Debussy's characteristic "Reflets dans l'eau" came to the fore deserves special praise. Debussy's *Danse* with its exciting and bacchanalian wildness was rendered with virtuosity and intellectual sentiment.—*Dresdener Saechsische Landeszeitung*, January 19, 1914.

Augusta Cottlow, a young pianist, gave a recital whose artistic offerings commanded attention. She has learned much, has technical dexterity and a soulful grasp of her programme. She has the building-up of the entire work always in mind, which she presents with unusual bigness of style. She gave evidence of her beautiful sense of tone in her Chopin numbers. We shall watch Augusta Cottlow's career with interest.—*Dresdener Nachrichten*, January 17, 1914.

Augusta Cottlow, a pianist well and favorably known in America, made a big impression in her recital here. The sympathetic artist played with masculine energy and unusual formative power. One does not often hear the Bach Toccata played with so much soulful thoughtfulness and inner feeling, as by this gifted artist who takes her art so seriously. With equal success she played Chopin and MacDowell, the latter of whom it would be gratifying to hear oftener.—*Dresden Lokalanzeiger*, January 21, 1914.

ECHOES OF MUSIC ABROAD

[Continued from page 13]

appearances announced for the greater and the lesser artists during this "grand" season in the metropolis on the Thames. Paderewski, de Pachmann, Max Pauer, Frederic Lamond, Ernst von Dohnanyi, Arthur Rubinstein and Mark Hambourg are among the season's pianists, while, along with Efreim Zimbalist, May Harrison and Isolde Menges—all three pupils of Leopold Auer, by the way—two Americans, Frank Gittelson and Sascha Culbertson, are there to swell the ranks of violinists. Young

Culbertson has already given four recitals.

THE daughters of the late Pauline Viardot have enriched the library of the Paris Conservatoire with an important collection of manuscript music formerly belonging to Manuel Garcia the elder. It includes the autograph scores not only of Garcia himself but also of the works of composers of the early part of the nineteenth century. The library already owed to the generosity of Mme. Viardot one of its most precious treasures, the manuscript of Mozart's "Don Giovanni." J. L. H.

JOIN IN RECITAL "INTIME"

Mrs. Behr and Mr. and Mrs. Alcock Give an Attractive Program

Preparatory to their trip to London for an appearance in one of Miss Cunningham's morning musicales, Ella Backus-Behr, Merle Alcock and Bechtel Alcock presented an attractive program *intime* at the New York residence of Miss Hutchinson on May 15. Besides providing her gifted artist-pupils with most tasteful accompaniments, Mrs. Behr played an engrossing solo group, with a sparkling performance of Chopin's Valse, op. 34, and with Liszt's arrangement of the Schubert "Du bist die Ruh" presented with a tone that "sang" the melody scarcely less eloquently than does the human voice.

For the luscious contralto of Mrs. Alcock there was rapt appreciation, as it was manifested in her set of four Franz *lieder*, which showed the singer's penetrative gifts of interpretation, with especially grateful results in "Die blauen Frühlingsaugen" and "Gute Nacht." Her fineness of feeling was reflected in an unusually sympathetic "Land o' the Leal" in the old Scotch setting, and her delicate "Blue Bell" of MacDowell called forth an added "Ferry Me Across the Water" of Sidney Homer.

Mr. Alcock's German group was devoted happily to Schumann, and his pure tenor quality was revealed most gratefully in "Im Wunderschönen Monat Mai" and "Wenn ich in deine Augen seh." Sinding's "Sylvain" was another of his artistic presentations, while his delivery of "Believe Me If All Those Endearing Young Charms" was an example of fine lyric singing. Two effective Dvorak duets closed the program. K. S. C.

Philip Spooner Wins Laurels with New Milwaukee Chorus

MILWAUKEE, May 11.—With Philip Spooner, tenor, the son of the former United States Senator from Wisconsin, John C. Spooner, as principal soloist and carrying away the principal honors, the chorus of the MacDowell Club of Milwaukee made its initial bow here last week at the St. John's Cathedral Auditorium. The program was of a refreshingly light character, given under the direction of Arthur Dunham, of Chicago, who also is director of the Lyric Glee Club of Milwaukee. The performance makes certain that Milwaukee's newest choral organization will not want for patronage at its succeeding concerts. Mr. Spooner, who has not been heard in Milwaukee since he came into renown, gave an artistic performance of ballads and folksongs. The best work was done in "I Hear You Calling Me," although the heavier "Arioso" (*Canio*) from "Pagliacci" was more enthusiastically received. Mr. Spooner remembered Alexander MacFayden, Milwaukee's pianist-composer, by presenting the popular "Daybreak" song. The opinion is that Milwaukee has rarely heard a more pleasing lyric tenor than that of Mr. Spooner. M. N. S.

Witzel Trio Closes Its Coast Season

SAN FRANCISCO, CAL., May 8.—The Witzel Trio appeared before the Channing Auxiliary on Monday afternoon, May 4, with gratifying success. The program included the Scharwenka Trio in C Sharp Minor and "Sonata Dramatique" by Lassek u. Kummer. The trio, which consists of M. G. Witzel, violin; Richard Callies, 'cellist, and Mrs. J. G. Witzel, piano, played excellently and was enthusiastically applauded. This event closed the present season of the Witzel Trio, and this organization is now preparing an extensive repertoire which it expects to play during a concert tour between the Pacific Coast and Chicago. The Witzel Trio also intends giving a series of chamber music concerts in this city.

CONCERTS IN PITTSBURGH

Tuesday Musical Club Elects Officers—Performance by Male Chorus

PITTSBURGH, May 18.—The Tuesday Musical Club observed "President's Day" last week, with a concert and election of officers. Elizabeth M. Davidson was elected president last year for two years. The other officers elected Tuesday were: First vice-president, Mrs. Ida Fletcher Norton; second vice-president, Mrs. Charles M. Clarke; secretary of the board, Mrs. Henning W. Prentiss, Jr.; federation secretary, Mrs. Harry F. DuBarry; treasurer, Mrs. E. Ellsworth Giles; chairman of the club choral, Mrs. Arthur B. Siviter; directors for two years, Mrs. Otto Gaub, Mrs. Charles E. Mayhew, Mrs. David B. Olney, Ruth Thoburn, and James Stephen Martin, director of the club choral, a position he has held since the choral was organized.

For the musical part of the program, in Memorial Hall, the visiting artist, Mrs. Martha Askune, pianist, of Cleveland, was unable to be present and her place on the program was taken by Ethel and Nellie Zimer, pianist and harpist. Others taking part included Mrs. Walter C. Mellor, violinist; Mrs. Granville Filer and Mrs. James E. Patton, Jr., soloists.

The Pittsburgh Male Chorus was heard in concert last week at Carnegie Music Hall, under the auspices of the Pittsburgh Railway Club. The chorus was assisted by Mrs. Elsie Grundling, soprano, who sang the aria from "Madama Butterfly," and also a group of songs. She has a voice of flexibility and sweetness. The chorus, directed by James Stephen Martin, sang such numbers as the "Anvil Song," by Coleridge-Taylor, "Lochinvar" and others.

Ida Mae Bloom, formerly of Pittsburgh, and now of Youngstown, O., has been elected director of the Monday Musical Club of Youngstown. Recently she directed the concert given by the club choral, substituting for John Henderson, of the Hiram College music department, who was prevented from appearing by illness. E. C. S.

High Standard of Musical Programs at New York Hotel

Joseph Knecht, conductor of the symphony orchestra which is maintained throughout the year at the Waldorf-Astoria, New York, offered an unusually fine program on Sunday evening, May 10.

Not only do the guests of the hotel attend these concerts, but a large quota of music-lovers in the city are to be found there regularly. The orchestra under his able baton performed on this occasion the Introduction from Massenet's Suite "Scènes Napolitaines," Christiana Kriens's charming "Vilanelle," Dvorak's Slavonic Dance in A Flat, the Prize Song from Wagner's "Meistersinger," excerpts from Leoncavallo's "Pagliacci" and the "Dance of the Seven Veils" from Richard Strauss's "Salomé." The last number, which is but rarely heard, was played in a manner which reflected credit upon the orchestra and its conductor, and was much applauded.

Niccolo Laucella, the young Italian flautist, who has won commendation for his orchestral compositions, was the soloist and performed a Theme and Variations by Boehm in excellent manner.

It is reported from Paris that the State theaters in that city in 1913 had receipts of \$1,800,000, or \$206,000 less than in the preceding year. Of this sum \$4,400 represents the diminished receipts of the Opéra and \$33,600 the loss of the Opéra Comique.

An \$800 memorial to "The Star Spangled Banner" is to be presented to the nation by the Daughters of 1812 in celebration of the hundredth anniversary of the writing of the hymn.

MARGARET KEYES

CONTRALTO



SOLOIST AT THE CINCINNATI FESTIVAL

"A Voice of Luscious Quality"
"Unquestionable Musicianship"

Margaret Keyes, the contralto, possesses a voice of much beauty. Its rich and vibrant quality, full of color and feeling, unquestionably make her an effective singer in fields other than oratorio, in which her sound scholarship entitles her to a place of distinction.—*Commercial Tribune*, May 7.

The "Sanctus," an intricate fugue for two choirs, gave the chorus an opportunity to repeat some of its successes of the Bach Mass, while the "Agnus Dei," by Miss Hinkle and Miss Keyes, with the chorus, was altogether lovely, full of religious feeling and devotion and easily the most impressive number of the entire Requiem.—*Commercial Tribune*, May 9.

Miss Keyes was fully adequate to the demands made upon her in the duets and the two singers gave an exhibition of ensemble worthy of the high standard of the performance. Miss Keyes in her solo work showed an excellently schooled voice and a style which won for her the immediate approval of the audience.—*Musical America*, May 18.

Miss Keyes' voice is of a distinctly luscious quality and her musicianship unquestionable. Her singing of the "Laudamus Te" won generous plaudits.—*The Post*, May 7.

Margaret Keyes was also a thoroughly grounded artist, and the duos of the these singers were beautiful examples of voice blending. Miss Keyes also scored a decidedly favorable impression by her singing of the "Laudamus Te."—*Enquirer*, May 7.

Margaret Keyes again showed a voice of astonishing range and great power and sang most effectively. The part is one which makes great demands on the singer and it is sufficient praise to state that Miss Keyes acquitted herself brilliantly.—*Musical America*, May 18.

Margaret Keyes sang the mezzo-soprano part (so like the Amneris role) with a very fine voice and with musical discretion. She has the range and with it the true contralto timbre.—*Cincinnati Enquirer*, May 9.

Miss Keyes was eminently successful, her voice, with its deep notes and wide range, lending itself admirably to the interpretation of her difficult music.—*Cincinnati Times-Star*, May 9.

Margaret Keyes did fine work, especially in the "Agnus Dei," and the trio, "Lux Aeterna."—*The Post*, May 9.

Miss Keyes, new to this public, disclosed a warm and even contralto.—*Times-Star*, May 7.

Wolfsohn Musical Bureau
1 W. 34th Street, New York

AMERICANS PROMINENT IN LONDON'S MUSICAL SEASON

Maude Fay, Clarence Whitehill and Frederick Parker Achieve Successes at Covent Garden—Frank Gittelton, Violinist, Deeply Impresses Huge Audience Attracted Primarily by the Magic of Melba's Name—American Soprano with Carl Rosa Opera Company—Mrs. King Clark's Début Attended by Happiest Results—Malvina Shanklin and Eleanore Osborne, Sopranos, Other Americans Active in Concert World

London Bureau of Musical America,
36 Maiden Lane, Strand, W. C.,
May 8, 1914.

AMERICAN artists have been taking a prominent part in London musical events recently. At Covent Garden, Maude Fay, the Californian soprano, who is still under contract with the Munich Royal Opera, continues to find marked approval with her performances in "Lohengrin" and the "Ring." On Tuesday she sang *Sieglinde* in "Die Walküre," on Saturday she appears as *Gutrune* in "Götterdämmerung," and on Wednesday next she repeats her performance of *Elsa* in "Lohengrin," a part in which she scored a great triumph last week. Miss Fay's leave of absence from Munich expires very soon, but it is highly probable that she will return to Covent Garden in June. As already announced Miss Fay is due for a fourteen-weeks' engagement in America next season.

Clarence Whitehill, the eminent American basso and Wagnerian exponent, made his appearance as *Wotan* in "Die Walküre" on Tuesday and earned a veritable triumph. His splendid, sonorous voice was at its best and his singing and acting were both beyond reproach. Mr. Whitehill was billed to sing the *Wotan* in "Das Rheingold" on Monday when the second "Ring" cycle was begun, but a delay in crossing the Atlantic prevented his arriving in time and his part was appropriately undertaken by another American, Frederick Parker, who oddly enough had been his successor at the Cologne Opera and had recently formed one of the Quinlan Company. Mr. Parker possesses a rich and resonant voice which he used on Monday most artistically. His singing and acting were marked by great vigor and authority.

The season's course at Covent Garden would seem to be running with great smoothness. Full houses are almost invariably the rule and in the case of the performances of the second cycle of the "Ring" scarcely a vacant seat was to be seen. "Parsifal" likewise is vastly popular—a fact which doubtless explains the three additional performances of this opera promised for this month.

Exchanging with Paris

Director Russell in Paris and Henry Higgins at this end are working the inter-change system in the Anglo-American season in Paris with great success and singers and conductors are constantly being sent to and fro. Yesterday Mme. Edvina, the English soprano, who achieved such signal success last season in Boston, arrived from Paris after a remarkable triumph there in Montemezzi's "L'Amore de tre Re." This evening she was to have made her first Covent Garden appearance of the season in the title rôle of "Tosca," but owing to sudden indisposition she will be prevented from singing and "La Bohème" will be substituted.

Last night, Julius Harrison, the young English composer-conductor of Covent Garden, entrained for Paris to supervise rehearsals of "Parsifal," which Alfred Coates, another Englishman, is to conduct in that city, together with "Die Meistersinger" and "Tristan."

The Carl Rosa Opera Company, which is following its very successful tour of the English provinces by a week's program in London, possesses a clever young American singer in Pauline Donnan, who has been doing excellent work in "The Tales of Hoffmann," "Carmen," "Faust" and other works. Miss Donnan is a coloratura soprano from St. Louis who has studied in Paris with Jean de Reszke and also in Brussels. After the dispersion of the Carl Rosa Company, she will remain in London for the purpose of continuing her studies with Dr. Henschel.

The first London appearance of the American soprano, Mrs. King Clark, who gave a recital before a large audience at Bechstein Hall on Wednesday,

was attended with the happiest results and it is no exaggeration to say that not for many a day has a more favorable impression been created by an American concert singer. One of the most welcome features of her work was



On the Left, Frank Gittelton, the American Violinist, and His Sister. On the Right, Mr. Gittelton, Who Achieved a Remarkable Success at His London Début, in a Concert with Mme. Melba

the unusual taste and discretion with which she had compiled her program, which included Italian, German, French and English numbers, every one of which appeared admirably adapted to her voice and style and best calculated to reveal and emphasize her merits as a singer. And of these she has a goodly store. The first group, comprising Paradies's "Quel ruscelletto," Pergolesi's "Se tu m'ami," "La Colomba," arranged by Schindler, and the old English "My Lovely Celia," was nothing less than a revelation in the art of tonal shading, while the beautiful quality of Mrs. Clark's mezzo-soprano voice, combined with the ease and fluency of her delivery, acted like a charm. In her *lieder*—a group by Schumann—there was splendid variety of expression. The purity and smoothness of her tone were especially apparent in her German and Italian numbers. In the French selections, songs by Chausson and Debussy, one might have wished for a little more spontaneity, though the work on the whole was of a finished kind. The applause throughout was of the warmest and several encores had to be conceded.

Still another American soprano was heard for the first time in London this week when Malvina Shanklin, a young singer who had been studying in London with Mme. Olga de Nevoosky, gave a recital at Aeolian Hall with the assistance of the violinist, Antonio de Grassi, and Percy Waller, pianist. *Lieder* by Schumann, Strauss and Brahms, French chansons by Leroux, Debussy, Georges Hüe and Godard, and a group in English by Cadman, Chadwick, Rummel and others, with Charpentier's "Air de Louise," comprised her program—not by any means an unpretentious one for a beginner. Miss Shanklin was frankly not in her best mood, for it was difficult to associate such rough and uneven phrasing and so much lack of control with one who was considered ready for the stringent requirements of the concert platform. Her voice gave evidence of great possibilities, for it is of good range and pleasant timbre, but on this occasion its tone was strangely thin and a good deal of forcing was indulged in. Her obvious sincerity, however, and a certain vivaciousness of style pleased her audience and brought her much applause. The instrumental numbers, particularly the Brahms Sonata in D Minor, were rendered with much skill and charm.

On the strength of his success at the great concert at Albert Hall, in which

he was associated with Mme. Melba, Frank Gittelton, the violinist, of Philadelphia, intends giving a recital in London towards the end of this month.

Engagements for American Soprano

Eleanore Osborne, the American soprano, who made a very successful début in London a few months ago, will be one of the soloists in Mendelssohn's oratorio, "St. Paul," which the Handel Society will sing at Queen's Hall on May 12. Dr. George Henschel will conduct. On May 19, Miss Osborne will give a song recital with Thomas Farmer, the American baritone, at Aeolian Hall.

The directors of the Queen's Hall Orchestra announce that Dr. Richard Strauss has accepted an invitation to conduct this orchestra at Queen's Hall on June 26.

Among recent recitalists, the art of the piano was effectively illustrated by

dubbed by Arthur Nikisch "the Vulcan of the Violin," this joint appearance was somewhat of a mixed blessing. English audiences are nothing if not conservative, and Melba is almost as much an institution here as roast beef or the British Constitution. His first item, the Introduction and Adagio to Bruch's Concerto in G Minor was played with conscious power and authority; his tone was always pure and incisive and the technical difficulties never seemed to baffle him. The audience was roused despite itself. Then came more Melba and then Gittelton again, and this time the evident talent of the young artist, his skill in double-stopping, in runs and trills and *glissandi* as well as the purity of his tone and the "soul" that could be felt in his interpretation, caught the audience and the clamor for an encore set in. Mr. Gittelton may be congratulated upon his London début and be assured that London audiences will extend him a welcome when he next gives them of his talent.

Landon Ronald did excellent work with the orchestra, being forced to repeat the last movement of the "Peer Gynt" Suite, while his piano accompanying could have given points to many who make this work their specialty.

The monthly "At Home" given by Mr. and Mrs. Yeatman Griffith, the American vocal teachers, resident in London, drew guests to the number of a hundred and more on Sunday last. An excellent vocal and instrumental program had been arranged in which several Griffith pupils took part, among them three of their American students, Mrs. Edith C. Carr, Ida Scott and Ruth Hayward, all of whom contributed operatic selections, singing with excellent style and displaying promising vocal material. A Sonata in C Minor, by Sydney Rosenbloom, the pianist, for violin and piano, proved extremely interesting as played by the composer and Anton Maaskof, the violinist.

FRANCIS J. TUCKFIELD.

Nicola Thomas, Violinist, Pleases London Audience

Nicola Thomas, the young violinist, who a few years ago made a success in her few appearances in America, recently gave a recital in Aeolian Hall, London, where she aroused much enthusiasm through her artistic playing of a Mozart concerto, the Bach G Minor Sonata, Saint-Saëns's Concerto and several shorter compositions, such as Auer's "Romance," Tartini-Kreisler's "Variations," Cottenet's "Chanson Meditation," Novacek's "Perpetuum Mobile," Tor Aulin's "Vaggsang" and Wieniawski's "Valse Caprice." Miss Thomas for four years studied with Daniel Visanska, who is now completing his seventh year of teaching in Philadelphia. For the last three years she has been completing her musical education abroad under Auer. She is to make a coast-to-coast tour of America next season.

"Martha" in Concert at Louisiana State Normal

NATCHITOCHES, LA., May 6.—"Martha" was presented in concert form recently by the Choral Society of the Louisiana State Normal School of Music, under the efficient direction of James Browne Martin. The able soloists were Mrs. Helen Yates-Martin, soprano; Mary Buttorff, contralto; Edward Walker, tenor, of Chicago, and Ernst Hawkins, baritone, of Shreveport. Minor rôles were sung by R. W. Winstead, Daisy Roux, Elgie Hall, Lizzie Taylor, I. D. Bain and R. A. Corley. Accompanists were Gretchen Hawkins, Cecile Mandot and Belle Plauche.

Interesting Program Song Cycle Quartet

A most enjoyable performance was the evening of song given on May 12 at Carnegie Chamber Music Hall, New York, by the Song Cycle Quartet, consisting of May W. Brenz, soprano; Grace L. Hornby, contralto; Thomas Morgan Phillips, tenor, and Frederic Harold Limpert, baritone. The principal number on the interestingly diversified program was Charles Wakefield Cadman's Quartet song cycle called "The Morning of the Year," which composed the entire second half of the program. The first part consisted principally of solo numbers by the individual members of the quartet.

At a concert in May in Dresden Lola Tangel-Strik will play American piano compositions by MacDowell, Rubner and Gottschalk.

For Frank Gittelton, who has been

PHILADELPHIA BARITONE MAKES RE-APPEARANCE

Lewis J. Howell Gives First Home Recital Since His Return from Long Absence Abroad

PHILADELPHIA, May 15.—Before an audience that completely filled Griffith Hall last evening Lewis J. Howell, the Philadelphia baritone, made his first local appearance in recital since his return from Europe, where during several years he met with success in grand opera and concert. Mr. Howell has broadened into an artist of the first rank. His voice is of extensive range, good volume, warm and sympathetic quality and flexibility.

Mr. Howell was heard to best advantage last evening in a group of operatic selections, including the "Credo," from Verdi's "Otello," "Pescator affonda l'esca," from "La Gioconda," Ponchielli, and Figaro's sprightly aria from "The Barber of Seville," the last named being followed by an encore. Also of especial interest were the two old Italian songs, "Povero Marinar," by Mililotti, and "Lasciali dir tu m'ami," by Quaranta, which concluded his first group of songs, following Secchi's "Love Me or Not" and Handel's dainty "Come and Trip It."

The ability to sing modern songs in a sympathetic manner was shown in "Her Words Come to Me" and "At Sea," from the song cycle, "Golden Hours," by Finden, and "Love's Song," by Fox, a very pretty composition which was given from manuscript, for the first time in public, and which was sung with potent appeal. There was a touch of blithesome humor in the rendering of "Old Black Mare," sung by request, and the dramatic quality which is perhaps the most distinctive characteristic of Mr. Howell's versatile ability was again effectively displayed in "Up! Saki, Let the Goblet

Flow," from "The Divan," Huhn; "The Wreckers of Dunraven," Pughe-Evans, and Kernochan's "Smuggler's Song."

Adding to the attractiveness of the program were selections by Nina Prettyman Howell, violinist, who played with authority the "Fantasia Appassionata" of Viextemps as her first number, and who won especial applause for her sympathetic performance of Adagio, Ries, Kreisler's "Schön Rosmarin," Drdla's "Souvenir" and Nachez's "Gypsy Dance," which enabled her to show brilliance of technic. Both Mr. and Mrs. Howell were compelled to give several encore numbers. The accompaniments for Mr. Howell were played by William Sylvano Thunder, while Mrs. Howell was accompanied by Hedda Van den Beemt.

A. L. T.

MAUD POWELL IN ALBANY

Noted Violinist Appears as Soloist with Schenectady's Chorus

ALBANY, N. Y., May 18.—The Schubert Club of Schenectady, assisted by Maud Powell, violinist, and Sarah Schuapp, soprano, gave a concert Thursday evening in Harmanus Bleecker Hall for the benefit of the Albany Girls' Club. Mme. Powell made her first appearance before an Albany audience and her reception was an evident recognition of her as one of the best of violinists. Her technical skill and superb artistic sense were shown in the wide scope of her offerings. Her first number was a part of the Concerto in D Minor by Wieniawski. She then played a Slavic Dance of Dvorak-Barth; "Minute Waltz" of Chopin, arranged by herself and a mazurka of Zarzycki. She closed with the Dvorak "Humoresque."

Miss Schuapp made her first appearance in concert. She sang three songs with gratifying results.

The Schubert club comprises fifty men under the direction of William G. Merrihew and their numbers showed excellent drilling. "The Song of the Viking" of Chadwick had a spirited reading as did Handel's "Largo." The audience showed appreciation of the "Creole Love Song" of Edgar Belmont Smith, the club accompanist and Victor Herbert's "Italian Street Song."

W. A. H.

Henderson and Muckey Discuss Methods before Voice Teachers

Many members of the National Association of Voice Teachers gathered at the closing meeting on May 12, in Wilbur Greene's New York studio, to hear William J. Henderson talk on "Methods and Madness." "Where do all these methods come from?" was the question put to those present and in the course of his reply, Dr. Muckey answered that "the many methods now in vogue sprang from the imagination undisciplined by the real facts of voice production." Mr. Henderson rose in his turn and said that he had read Dr. Muckey's writings and heartily endorsed him.

IRISH SONGS AROUSE APPLAUSE IN BROOKLYN

Maude Klotz, John Finnegan and Other Artists Heard in Benefit Concert

For the benefit of the Brooklyn College, Maude Klotz, soprano, John Finnegan, tenor, Edith Mae Connor, harpist and Walter Kiesewetter, pianist gave a concert at the Academy of Music in Brooklyn on Tuesday evening, May 12.

Miss Klotz was accorded a hearty reception from the moment she appeared on the stage and her singing won her prolonged applause. In Salter's "Song of April," Thayer's "My Laddie," and Reichardt's "In the Time of Roses" she scored heavily. Her "Elsa's Traum" from "Lohengrin" was extremely well sung and she was obliged to add an extra. When her hearers heard the introduction to "Killarney" she was greeted with spontaneous applause.

Such was Mr. Finnegan's whole-

souled delivery of "The Minstrel Boy," "Come Back to Erin," "Mother Macree" and "The Low Backed Car" that the audience would have kept him adding extras for the rest of the program had it had its way. The Irish tenor won an ovation for his singing of "Che gelida Manina" which he supplemented with Marshall's "I Hear You Calling Me" after which came the songs of Erin. Together the singers presented the "Trovatore" prison scene duet.

Little Miss Connor not only supplied the harp accompaniments for Mr. Finnegan but she also contributed to the program two solos, a Valse Caprice by Verdalle and the Mascagni Intermezzo from "Cavalleria." Her playing is little short of marvelous. Mr. Kiesewetter provided the piano accompaniments for Miss Klotz and Mr. Finnegan and opened the program by playing the "Pilgrim's Chorus" from "Tannhäuser" on the big Academy organ.

A. W. K.

Mrs. Ida Bigelow Weaver, soprano, of Milwaukee, is completing a tour which included participation as soloist in "A Tale of Old Japan" by Coleridge Taylor, at Decatur, Ill., and at Gary, Ind.

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CARRIE LOUISE DUNNING

MRS. ZAY RECTOR BEVITT, the Pacific Coast representative, is doing a remarkable work in San Diego, Cal., with the children's classes and is one of the busiest and most successful teachers. Besides this she conducts four normal training classes for teachers in the Dunning System each year, beginning January 20th, April 20th, July 20th and October 20th. The climate of Southern California being so delightful at any time of year, it is a summer as well as winter resort, which attracts teachers for a period of rest and recreation, from all parts of the country, at the same time to take up the delightful five weeks course of study in the Dunning System with Mrs. Bevit, who is a recognized teacher of great ability, having been associated with the College of Music in Cincinnati and Brenau College, in Georgia. The great enthusiasm of her teachers is filling her classes for the 20th of April and July, as it enables the teachers in the Southwest to take the course with but little expense.

MRS. CARRIE LOUISE DUNNING, originator of the Dunning System of Improved Music Study for Beginners, has recently closed her season of normal training classes for teachers, the last class being held in Philadelphia, Pa.; many of the leading teachers taking advantage of the opportunity of personal instruction with Mrs. Dunning while she was in that city. Mrs. Dunning will open her Summer classes in Portland, Oregon, June 21st, this being a delightful city for the teachers of the North-West to meet to take up this wonderful course of study for five weeks. The second class will open in Chicago, August 10th. This city so central and accessible makes it a most convenient place for teachers North, South, East and West to go for this course. As Mrs. Dunning assists the teachers in securing pleasant, reasonable places to live, in both Chicago and New York City, where she will open a class September 18th, it relieves the teacher from anxiety in visiting a strange city. Amidst the kaleidoscopic changes in pedagogical efforts of the present day, one is gratified to find an invention of ten years standing grown into a powerful force in the field of children's work.

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New York, Sept. 18 (Mrs. Dunning)
San Diego, Cal., Jan. 20, April 20, July 20, Oct. 20 (Mrs. Bevit)
Louisville, Ky., June 1 (Miss Armstrong)
Asheville, N. C., July 28 (Miss Armstrong)
Cincinnati, Ohio, Oct 1 (Miss Armstrong)



MARY C. ARMSTRONG

MISS MARY C. ARMSTRONG, representative in the Middle West and Southern States, in three years has made for herself an enviable position, being recognized as an authority on children's musical training and advanced teaching. She has given demonstrations with children at the Indiana State Music Teachers' convention and at the Southern Association of Teachers at Louisville, Ky., which both audience and press pronounced most remarkable exhibitions of musical training. After the class in Louisville, Ky., from June 1st to July 4th, Miss Armstrong opens her summer class at Asheville, in the picturesque, deliciously cool mountains of North Carolina. Address all inquiries to The Propyleum, Indianapolis, Ind.

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MUSICAL AMERICA'S OPEN FORUM

Lillian Nordica—An Appreciation

To the Editor of MUSICAL AMERICA:

I would like to make a public statement of gratitude to the great American prima donna, Mme. Lillian Nordica, and although this is merely one of a thousand or more of such letters you may receive, I cannot refrain from paying this gifted and beautiful woman, who made glad millions of hearts, my all too feeble tribute.

I shall never forget what I owe to Nordica for her recognition of my songs in 1908, when she sent for me during an engagement in the city of Pittsburgh, nor the queenly courtesy and the spirit of helpfulness and enthusiasm by which she lifted me from despair. The many beautiful letters, the sympathy she showered upon me when I was struggling to regain my health in New Mexico, are too sacred to make public, and she seemed never too busy to notify me of any success she had made for my songs. For all this, and more, my burden of gratitude is heavy.

Of her great art, of her world-triumphs much will be written, but I feel that *nothing* can express the grief or sorrow of those who owe her the most. I have made known many, many times to this great singer and to her immediate family and friends how I held her aid and helpfulness, and I want the public to know what her generosity has meant and what it has done for me. Words inadequately measure it, to be sure, but when messages of homage and gratitude are surging in to her family and friends it is difficult for me to withhold my meed, and I trust my friends will not misconstrue this letter as a vulgar display of emotion or the effort to again "break into print." Sincerely,

CHARLES WAKEFIELD CADMAN.
Pasadena, Cal., May 10, 1914.

Can Music Critics Judge Acting?—The Case of Miss Farrar

To the Editor of MUSICAL AMERICA:

Among all the multitudes that nightly crowd our theaters in America there is not one person in seventy-five that has any appreciable knowledge of dramatics, of the art of the theater, of that which constitutes craftsmanship in play-writing; or who can distinguish a really good actor from one of ordinary ability. I consider myself one of the exceptions. I ought to be. I have made a study of it for twenty-five years.

This is prefatory to the remark that it seems to me some of your readers, in flying to the defence of Miss Farrar, are blowing off more steam than the occasion demands; for it is a well known fact that few if any musical critics, in this country at least, seem qualified to judge of the histrionic abilities of our operatic artists. Why this should be so I do not know, but it is true. I have read some fearful attempts of music critics to analyze the acting ability of some of the song-birds at the Metropolitan. Fortunately most of them make little attempt at it, passing this side of it lightly over with a few hackneyed remarks that have become traditional.

I have seen Miss Farrar eight times in "Madama Butterfly," and there is no doubt in my mind that she is as great as an actress as she is great as a singer; indeed, it seems to me quite likely that her loss to the dramatic stage is greater than would be her loss to the operatic stage, if she were to stop singing.

It has been authoritatively stated that Miss Farrar has made a long and comprehensive study of the Japanese people; but is the Puccini libretto really Japanese? There's where the burden rests. There may be some question about Miss Farrar's *Cio-Cio-San* being a faithful representation of a Japanese girl, but that she flawlessly portrays the girl of the Puccini libretto is beyond question. It is a marvelous piece of portraiture.

A good many people write, as well as talk, glibly about Miss Farrar's "charm." She has that; it is all pervading. But the term has become a little bit overworked, and it does not define her great accomplishments as an actress, in which respect she has never been equalled by any artist that the Metropolitan has ever brought forward. W. W. K.
Reading, Pa., May 12, 1914.

Who Wrote the "Mozart Violin Concerto in E Flat Major"?

To the Editor of MUSICAL AMERICA:

In MUSICAL AMERICA for January 10, 1914, "A. W. K." makes Mr. Carl Flesch say that there is grave doubt about the authenticity of the E Flat Major Violin Concerto of Mozart. I have for many years been interested in Mozart's life and work, especially his violin concertos. The one in question is given in Koechel's list as Op. 268, composed in 1776, and on what grounds Joachim or Flesch doubt the authenticity of the concerto I do not understand. It is true that it is not dedicated to any one as the others are, but that would not invalidate it.

Won't you be good enough to enlighten a much perplexed Mozart lover?

NORMAN TAYLOR.
Brooklyn, N. Y., April 14, 1914.

Mr. Flesch's Analysis

[In response to an inquiry from MUSICAL AMERICA the following letter has been received from Mr. Flesch in Berlin.]

To the Editor of MUSICAL AMERICA:

I am happy to furnish you with the reasons which impel me to doubt the authenticity of the so-called Mozart Sixth Concerto in E Flat. First of all there is the great authority, Köchel, who says as follows: "There is no doubt that this concerto in its present form cannot have been composed by Mozart. Were one to take exception to the numerous things in it which are awkward and attribute them to the earliest boyhood of its composer, this possibility would be contradicted by the fact that the accompaniment is much fuller than that of any of the other violin concertos and that the technical difficulties, which are here assigned to the solo instrument, are greater than those of any of the five. But Mozart never composed such things as those which occur in this work."

"It is another thing to claim that there is no Mozart in it. The publisher is of the opinion that one would go too far in claiming this. It does not seem impossible that some Mozart material was awkwardly handled by a strange hand, that, for example, sketches of the introductions of the first and last movements were originally composed by Mozart, to which the instrumentation and further development were added. Still it is not possible to override these suspicions as long as conclusive evidence is lacking."

Furthermore there is Joachim, who, though he may not be viewed from a scientific standpoint, must be reckoned a Mozart connoisseur from the standpoint of pure artistic understanding. He writes in a letter to Clara Schumann: "I purchased there the Mozart violin concerto. * * * It is not, to be sure, devoid of things which could point to its origin, but frankly one cannot play it well. And we, who in our hearts regard Mozart as a musical deity, consider every particle of his work interesting and dear. It would be unjust to treat an audience from the same viewpoint. They judge from the music they hear at the moment." (Letters from and to Joachim, Volume I, page 437.)

This letter proves that Joachim did not feel sympathetically toward this concerto. He expressed his opinion categorically in a letter to Ernst Rudorff. He (Rudorff) had been commissioned by

Breitkopf and Härtel to edit the violin concertos in a complete edition of Mozart, and though he openly stated his doubt as to the work's authenticity he consulted Joachim as to his opinion in the matter. To him Joachim answered (Letters from and to Joachim, Volume III, page 199): "Dear Rudorff: Having thoroughly gone over the Mozart E Flat Concerto this morning, I share your opinion as to its spurious nature. Several of its ideas may have originated with him, but a lack of fluency in the violin passages, its awkwardness of form (especially the last movement) and many ugly harmonic progressions are distinctly un-Mozartean. How can that be possible?" This opinion Rudorff abided by in his remarks on the violin concertos, so that we have it from three authorities of the first rank, all three of whom expressly state their belief that the concerto is not authentic.

My personal opinion is that perhaps several of the themes are by Mozart, but that the concerto was cast into a complete work by some one else. (Perhaps Sussmeier?) If one compare it to the A Major Concerto, which it is said to follow, one will notice an unpleasant leaning to the conventional. I would say that the concerto has been cut up and put together after a set formula, and though one cannot deny that several of the themes are very charming, taken as

a whole, it possesses marked defects which are not to be found in the three preceding concertos. The only reason for its still being sailed under the flag of Mozart is that up to the present time it has not been possible to assign it definitely to another composer.

With best wishes.

Yours very truly,
CARL FLESCHE.
Berlin-Wilmersdorf, Kaiser-Alee 200.
May 2, 1914.

Czerny's Opus 755 and Chopin

To the Editor of MUSICAL AMERICA:

In reference to a criticism in the "New Music" department of your number of May 2, of Czerny, op. 755, permit me to draw your attention to the facts that Chopin, op. 10 Etudes, dedicated to F. Liszt, the pupil of Czerny, were composed 1829-1831 and published 1833; op. 25 Etudes, dedicated to Mme. la Comtesse d'Agoult, were composed 1830-1834 and published 1837, and that Czerny, op. 755, according to "Hofmeister's Handbuch," was published between 1844 and 1851. Chopin's works up to op. 54 were published prior to 1845 and Czerny, op. 755, appeared about 1847, simultaneously with, let us say, Chopin, op. 62-63. There is no doubt that Czerny knew the Chopin Studies and his "anticipation" is of a quite dubious character.

Mr. M. Halperson made a statement similar to yours in the New York *Staatszeitung* (Sonntagsnummer).

Yours very truly,
ALOYS LIMBACH.
Chicago, Ill., May 14, 1914.

Zoellner Quartet Finds Hearty Response for Chamber Music Throughout America

WITH the completion of its third season in America the Zoellner String Quartet, Antoinette Zoellner, first violin, Amandus Zoellner, second violin, Joseph Zoellner, Sr., viola and Joseph Zoellner, Jr., violoncello, has proved the possibility of launching a new ensemble organization in this country and attaining success in cities from coast to coast.

The quartet, which prior to its return, had won a notable place for itself abroad, appearing with noteworthy results in such cities as Berlin, Paris, Brussels, Cologne, Augsburg, Bruges, Antwerp, etc., is an American organization. The early training of its members was acquired in this country. Mr. Zoellner, Sr., finding that his children were musically inclined, conceived the idea of forming a quartet, in which he should himself play. The organization to-day comprises Mr. Zoellner, his daughter and his two sons.

This country's musical understanding is again evidenced in the receptions accorded these artists in towns where it might generally be supposed that a string quartet concert would be out of the question. The Zoellners have this year played ninety engagements, appearing in the larger cities, New York, where they gave two highly successful Aeolian Hall concerts, Boston, Philadelphia, etc. But the remarkable thing is

that they have also visited the small towns of such states as Texas, and Iowa and have held their audiences with serious chamber-music. In fact their concerts have aroused unusual enthusiasm and return engagements have invariably been arranged for next season, when they will again tour the country under the direction of Harry Culbertson, the Chicago manager.

Benjamin Berry Soloist with Long Island Chorus

Benjamin E. Berry, the tenor, was one of the soloists at the first concert of the Long Island Choral Society, Walter Henry Hall, conductor, in Rockville Center Club Auditorium, Long Island, last week. Mr. Berry sang a group of songs in the first part of the program and also the tenor solo parts in Handel's "Acis and Galatea," which was given in part.

Mrs. Evelyn Fletcher Copp of Boston, originator of the Fletcher-Copp method of music study, was the guest of honor on May 15 at a recital at the home of Mrs. T. G. Johnson in Atlanta, Ga. The recital was given by the child pupils of Julia C. Crumley and included a number of original compositions by the children. Following the recital Mrs. Copp gave a lecture on "Music as a Means of Education."

GITTELSON VIOLINIST

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"Die Musik"—Berlin—Nov. 4, 1913

The young American violinist, FRANK GITTELSON, achieved a most brilliant and indelible success with his performance. I have SCARCELY, IF EVER BEFORE, heard Bach's E Major Concerto executed in such SUBLIME STYLE, SO IMPASSIONED, AND YET WITH SUCH SIMPLE GRANDEUR. The splendid Adagio welled from his fingers like a GREAT, SOUL STIRRING SONG. In Kaun's interesting Fantasia he demonstrated a technical development equalling his great musical erudition, which impression was still further enhanced by his masterly performance of Brahms' violin concerto.

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AN interesting exposition of lyric diction was given at the New York studios of May Laird Brown on May 7. Miss Brown has for the last three years been the authorized exponent of the Dora Duty Jones Method of Lyric Diction. This system, taught by Dora Duty Jones herself in Florence, Paris, Berlin and London, is being brought to the knowledge of the musical profession in this country by her two books, "Technic of Speech" and "Lyric Diction," as well as by the work of several enthusiastic teachers.

Miss Brown, one of these authorized representatives, who was a warm personal friend and admirer of her late teacher, claims that hers is an advance beyond the older imitative methods, in that it gives a definite training to the organs of speech. While the technic of pronunciation is being mastered the process is adjusted to the movement of the singing voice. This enables the pupil to maintain verbal purity without any sacrifice of tonal beauty.

To show that this technic of diction is applicable to any normal vocal method, Miss Brown selected for her recital eight pupils, representing four different vocal teachers. In this case she selected pupils of Arthur Philips, Lena Doria Devine, Lilian Brechemin Gillespie and Mrs. Theodore J. Toedt, and amply proved her claims in regard to the method; for in each case the diction was faultless, each syllable being plainly audible, without any loss whatsoever of any tonal beauty.

The singers who took part in the



May Laird Brown, Teacher of Lyric Diction

demonstration were the Misses Madge and Mabel Chaney, who, by the way, are cousins of Oley Speaks, the composer, and are pupils of Mrs. Toedt; Adele Hall, mezzo-contralto, and Mabel Park, soprano, pupils of Mrs. Gillespie; Louise Stallings, soprano, and Jane Hazleton, coloratura soprano, pupils of Mme. Devine, and Mrs. Fedde and Mr. Grosvenor, soprano and tenor respectively, pupils of Mr. Philips.

Among teachers whose pupils have been studying diction under the guidance of Miss Brown are Victor Maurel, Dudley Buck, Theodore Van York, Emma Thursby, Mme. Gerard-Thiers and Eleanor McLellan, and incidentally Margaret Wilson, daughter of President Wilson, is a former pupil of Miss Brown.

tenor, and Oscar Huntting, bass. Especially pleasing was the work of Mrs. Littlefield, who sang at short notice in place of Mrs. Edith Cary Page, who was ill. Mr. Hathaway, a pupil of Howard Clarke Davis, the conductor, made his first appearance in oratorio with much success. The accompaniments were excellently played by the Boston City Orchestra, William Howard, principal violin, and Mrs. Bertha Pettis, organist of the society. W. H. L.

"THE MIRACLE" COMING

Reinhardt Production, with Humperdinck's Music, to Be Given in New York

"The Miracle," Karl Vollmoeller's wordless mystery pageant which has been received with enthusiasm in England and throughout the Continent, is to be presented in New York at Madison Square Garden. Two thousand actors will take part in it, and the engagement will begin the first week in December. The money necessary for the undertaking has been pledged by a group of wealthy New Yorkers well known for their support of the biggest things in drama and music. The famous Max Reinhardt, of Berlin, is the producer of the work.

Among the subscribers to the company to present "The Miracle" in America are Otto H. Kahn, Benjamin S. Guinness, Louis Boissevain, Daniel Guggenheim, Edward S. Harkness, Mrs. Annie Lemp Konta, Clarence H. Mackay, Hugo Reisinger, Walter T. Rosen, Richard Schuster, Joseph B. Thomas, M. M. Van Beuren, Mrs. Cornelius Vanderbilt and H. J. Wigham. Max Rabinoff, best known as manager of Anna Pavlova, the dancer, is managing director of the "Miracle" company.

The mechanical effects and appliances, as well as the costumes, used by Reinhardt in London, will be brought to this country. The principals will also come from the other side, and Reinhardt will assemble his stage managers and assistants in Berlin. The orchestra and chorus of 500 will be recruited in America, however.

The music is an important element of "The Miracle." It is by Humperdinck, composer of "Hänsel und Gretel" and "Königskinder." A great organ will be installed in Madison Square Garden to be used in conjunction with the orchestra and chorus.

It is planned to present the spectacle in other cities of America after the New York engagement.

Tetrazzini's Bridgeport Concert

BRIDGEPORT, CONN., May 9.—Luiza Tetrazzini, the famous diva, was given a tremendous ovation at her recital on May 4 in the Park Theater. Graciously acknowledging the tributes from her auditors Mme. Tetrazzini responded repeatedly with extra numbers. "The Last Rose of Summer" entranced its hearers and upon its completion there was a thunderous roar of applause. Yves Nat, the accompanist, won honors for himself with numbers by Liszt and Chopin. W. E. C.

Euterpean Choral of Pittsburgh in an Excellent Concert

PITTSBURGH, Pa., May 11.—Another excellent concert and the second of its fourth season was given last Friday night at Carnegie Music Hall by the Euterpean Choral, Charles Albert Graninger, director. "It Happened So," a composition by Director Graninger, and sung at a previous concert, was repeated

with success. The principal soloist was Cecil Fanning, baritone, who sang numbers by Beethoven, Schubert, Busch and others, among them Pataky's "Der Flieger," an introduction of aviation to the concert stage. A journey in an airship in the Summer twilight must be imagined in order to enable the auditor to distinguish the thought the composer wishes to convey. Mr. Fanning has a very good voice, sweet and of splendid range, and his enunciation is exceptionally fine. H. B. Turpin was the accompanist. The choral sang, among other things, the March from "Tannhäuser" and Dudley Buck's setting of Tennyson's "Blow, Bugle, Blow." Myrtle Holmes Bushong was Ellen in "Fair Ellen," and her work was of a very high order. She has a soprano voice of pleasing quality. Stella M. Bauer at the piano and William H. Oetting at the organ supported the work of the chorus well. E. C. S.

St. Paul Orchestra Plays to Crowded Houses in Dubuque

DUBUQUE, Ia., May 6.—The St. Paul Symphony Orchestra played before two crowded houses on Monday last at the Grand Opera House, giving a children's matinee and an evening concert. The soloists were well received, Mme. Rothwell-Wolf and Mr. Lindquest scoring heavily in the evening. The Overture to "Fledermaus" was repeated in the evening performance. In the afternoon Miss Baker made a good impression and was twice recalled. Local interest was aroused by the playing with the orchestra of the Rubinstein Piano Concerto in D Minor by Marthe Zehetner, an artist pupil of Klein's Academy of Music. She possesses a big tone, fluent technic and good expression.

The Galena Choral Club, Mrs. James Cowling, president, gave a successful performance of "The Drum Major," an operetta by Johnston, on May 1, before a large house.

The Euterpean and Apollo Clubs, under Fritz Schuman, gave their first part-song concert at the First Congregational Church on Tuesday last, assisted by Mrs. Marshal Kingland, soprano. R. F.

Re-engagements in Choral Works for Rose Bryant

Several re-engagements in choral work marked the month of April for Rose Bryant, the talented New York contralto. She appeared in Easton, Pa., in Coleridge-Taylor's "A Tale of Old Japan," (third appearance); in Elizabeth, N. J., in Verdi's "Requiem," (second appearance); in Katonah, N. Y., in "Elijah," (second appearance); in Brooklyn, N. Y., in Dvorak's "Stabat Mater," (seventh appearance); in New York City, in Macfarlane's "The Message from the Cross"; in Mt. Kisco, N. Y., in "Elijah," and in a miscellaneous program at Arlington, N. J.

Operatic Concert in Lynn, Mass.

LYNN, MASS., May 9.—The second annual operatic concert of the Choral Society and Orchestral Club of this city was given on Thursday evening, May 7, under the direction of Arthur B. Keene, conductor. Excerpts from "Aida," "Die Meistersinger" and "Martha" were creditably performed by chorus, orchestra and the following solo singers: Anna Cambridge, soprano; Ouida Cefrey, contralto; Harold S. Tripp, tenor, and Robert Lunger, basso. W. H. L.

Mrs. Frank King Clark, the American singer, of Berlin, made her first appearance in England at Bechstein Hall, London, on May 6.

WARRENSBURG'S FESTIVAL

Three Interesting Concerts Given in the Missouri Town

WARRENSBURG, Mo., May 2.—The fourth annual Spring Music Festival took place on April 30 and May 1, three concerts being given with great success.

Thursday evening's concert presented the Zoellner String Quartet of New York, which played a Mendelssohn quartet; Sinding's "Serenade," for two violins and piano; A. Walter Kramer's Elegie, op. 30, No. 1, and the middle

movement from Grieg's Quartet in G Minor, op. 27, and distinguished itself as an ensemble organization of high rank. The four players were repeatedly recalled. Edward Clarke, baritone, sang seventeenth century songs in Italian, German and English, the Prologue to "Pagliacci" and some Irish songs in a praiseworthy manner.

Friday afternoon a miscellaneous program enlisted the services of Margaret James, soprano; Mrs. Leslie Baird, alto; George Dean, tenor; Joseph A. Ferrall, bass; Raymond J. Meyer, violin, and Mrs. Lena Bell Newkirk and Clara Hinsdell, pianists. These artists were well received.

Friday evening was given over to a performance of W. Rhys-Herbert's oratorio, "Bethany." William Solomon was the conductor. The soloists were the four singers mentioned above and four others, John T. Hall and George Davenport, tenors; Herbert H. Bass, baritone, and Vincil C. Coulter, bass.

Massachusetts Choruses Join in "Judas Maccabaeus"

BOSTON, May 2.—Notwithstanding a terrific downpour of rain, hundreds attended the Spring concert of the Festival Chorus of Malden, Mass., on the evening of April 26, when it sang Handel's "Judas Maccabaeus." The chorus was assisted by the Salem Oratorio Society. The combined choruses with their characteristic vigor sang new life into many of the numbers and showed evidence of careful rehearsing. The solo parts were sung by Mrs. Laura Comstock Littlefield, soprano; Mrs. Bertha Potter, contralto; Edward Hathaway,

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HEARING OPERA AN AID TO PIANISTS

**Develops Taste in Phrasing, Says
Clarence Bird After Obser-
vation Abroad**

FLORENCE, ITALY, May 2.—"Hearing the operas helps not only singers in their studies, but pianists as well." This is the opinion offered in a recent interview by Clarence Bird, the young American pianist, who has been making his home here in Florence for the past five years, and who is to return to his native country next year for a concert tour throughout the United States under the management of R. E. Johnston.

"My main purpose in expatriating myself," he explained, "was originally to study with Leschetizky. Coming down to Florence for a vacation I became so imbued with the peace and quietude and poetic atmosphere of this quaint Italian city that I decided to continue my studies here after leaving the tutelage of Leschetizky."

"In spite of the fact that the Italians as a nation do not understand piano music, Florence is an ideal place for a pianist to finish his studies, that is, of course when he has reached that state of perfection in which he can work out his own technic, etc. As I said before, a pianist can gain no end of knowledge from hearing the opera, and here one is enabled to hear opera throughout the year. Of course the question rises, of what possible gain can it be to a pianist to hear singing. Personally I have gained a tremendous amount of knowledge in regard to phrasing, intonation, etc., from the various singers."

"To an American, on his first visit to the opera in Italy, the first thing that will impress him is the difference in the audience from that of American opera houses, in fact from any other opera houses in the world. An Italian audience is the most unmerciful one in the world insofar as the artists are concerned. If the artist does not do well they don't hesitate at yelling and hiss-



Clarence Bird, Pianist, to Tour America
Next Season

ing at him, and even sometimes go so far as to throw things on the stage. They are keen critics, for each one has heard all the operas time and again and knows them by heart, and if the orchestra or one of the singers should leave out a passage, be it ever so short, they would immediately detect this and show their displeasure by hissing. This, of course, is true only of the old Italian operas. The newer operas, like those of Puccini, Wolf-Ferrari or Montemezzi, are not held in much respect by them as yet, for the simple reason that they do not know them well enough."

"In the few years that I have been here I have seen no less than three performances stopped by the audience. The first time was on the occasion of the debut of a young American tenor, who was exceedingly nervous, and whose voice broke on a high A flat in the second act. The audience rose as one and yelled until the curtain had to be rung down. The second time was for just the opposite reason. There was an excellent so-

prano, who sang the "Mad Scene" in "Lucia di Lammermoor" so effectively that the audience demanded an encore, but as the hour was growing late the conductor signalled the orchestra to go ahead. The audience, however, refused to let the performance go on and the conductor was stubborn, so finally the curtain had to be rung down. The last time was when a soprano was afraid of a certain prolonged high tone and attempted to omit it. The audience refused to let her finish her performance."

W. J. Z.

IMPROVED TASTE IN WEST

**California Tour of Flonzaleys Cited—
Los Angeles Club Dinner**

LOS ANGELES, May 8.—Showing how the West is developing in musical taste, the California dates of the Flonzaley Quartet may be cited. A few years ago this distinguished organization could not have procured more than a few audiences in the State, possibly only in Los Angeles, San Francisco and Oakland. Their engagements the current two weeks are as follows: Pasadena, Monday, May 4; Fresno, Tuesday; Gamut Club, Los Angeles, Wednesday; San Diego, Thursday; Redlands, Friday; Los Angeles, auditorium, Saturday; Santa Barbara, Monday, May 11; San José, Tuesday; Berkeley, Wednesday; San Francisco, Thursday, and Sacramento, Friday.

Guests of artistic ability were numerous at the May dinner of the Gamut Club last Wednesday night. L. E. Behymer, vice-president, presided in the absence of President Blanchard. In the course of the evening the following artists were heard in musical numbers: Mrs. Helen Thorner, contralto, of Indianapolis; Lucy M. Van de Mark, soprano, of Oakland, and Margaret McKee, warbler; readings were given by Miss Wilcox ("Mme. Butterfly"), and Fay C. Crow. Members of the Flonzaley Quartet were the special guests of honor and Messrs. Betti, Pochon and d'Archambault each presented their compliments to the club in response to its hearty reception. Carlo Marchetti, promoter of the Los Angeles grand opera project, spoke of his interests in that direction and of his coming trip to Europe for artists, and

Sigmund Beel spoke of the aims of the Los Angeles Symphony Orchestra, of which he is the able concertmaster.

The Orpheus Tri-Quartet under J. P. Dupuy sang at various points of the program. The pianists of the evening were May Orcutt Brooks and Will Garroway, pianist of the Orpheus Club. Among the other guests were Dr. Thorner, of Indianapolis; Mr. and Mrs. Hume, Alfred Verwoert, of the Redpath Bureau; John Burns, the marine painter, and Hector Alliot, dramatic critic of the Times.

W. F. G.

TALENTED YOUNG "DISEUSE"

**Viola Udgren in Pleasing Program with
Mme. Renard as Accompanist**

A talented young "disease" was revealed on May 14 at the Hotel Marseilles, New York, when Viola Udgren, a young Swedish artist, gave an interesting recital with the assistance of Elisabeth Allardyce, soprano, and George Snyder, tenor. Miss Udgren is a pupil and protégée of Mme. Ohlstrom-Renard, the teacher of Anna Case, and Mme. Renard supplied the accompaniments throughout the evening.

Miss Udgren's opening group of songs disclosed her varied gifts of interpretation and careful use of her pleasing voice. Her ability at child impersonation was enjoyably evident. "The Owl and the Pussy-Cat" and Woodman's "An Open Secret" were delivered with especial piquancy. Later she pleased with a set of costumed numbers, and a group concluding with "The Fairy Pipers."

Mrs. Allardyce, also a pupil of Mme. Renard, displayed her resonant, well-placed voice with good results in *Mimi's* aria from "Bohème" and some attractive songs. Mr. Snyder won an encore with his "Che Gelida Manina," from the same opera.

Loudon Charlton Sails for Europe

Loudon Charlton, manager of concert artists, sailed from New York on May 16 for Europe on the *Minnehaha*. He will go first to London and later will spend two months on the Continent.

Gabriel Pierné's "Children's Crusade" reached its hundredth performance recently in Cologne.

FLORENCE HINKLE

Carries off the honors at her first

CINCINNATI FESTIVAL

The Critics Say:

Miss Hinkle's performance recalls the day when, unknown and timid, she sang for the Orpheus Club and won instant recognition. It was not so long ago. Her voice possesses that peculiar silver quality so desired of sopranos. Her command of her art is notable. And had she displayed in any European capital that ability for long, soft, sustained notes which she exhibited last night, she would today have received a world-wide recognition. The fame of one great soprano was established at Paris years ago on precisely that point. Had Miss Florence Hinkle chosen opera as her field she would have been a star of the first magnitude. Fortunately for us, she elects to sing in concert.—*Cincinnati Times-Star*, May 9, 1914.

The work of the solo quartet, and especially the exquisite singing of Florence Hinkle, deserves first place. Miss Hinkle has the loveliest soprano voice on the concert stage of this country. More than that, she is a fine singer, a musician and a woman of deepest sentiment and intelligence. Hers was an example of sympathetic singing coupled with exquisite beauty, and nothing more effective has been heard all week than her rendering of the final "Libera."—*Cincinnati Enquirer*, May 9, 1914.

In many respects Florence Hinkle carried off the honors. For vocal beauty and for sincerity and intelligence of musical utterance one can hardly imagine a finer performance than was hers. Her "Libera Me" was an effort long to be remembered and her interpretation went a long way toward making the finale the strongest part of the work. That her work was appreciated was shown by the sincere tribute accorded her by the audience, a tribute which was thoroughly deserved.—*Musical America*, May 16, 1914.

Of the singers Miss Hinkle possesses all the attributes of a thoroughly trained oratorio singer. A Melba-like voice of lustrous and beautiful quality, absolute security of intonation, certainty of pitch, a perfect legato, every evidence of the soundest technique and training combined to make her performance a completely convincing one.—*Commercial Tribune*, May 7, 1914.

Miss Hinkle, admired and envied, was at her best. She sang in artist's fashion with delicious purity of tone, deft phrasing and splendid repose. Hers is more than the ordinary oratorio voice. It is a soprano, which for its intrinsic qualities rivals any among the great operatic celebrities of to-day.—*Times-Star*, May 7, 1914.

It was to be regretted that the work does not give to the soprano any solo opportunities. Such excellent vocal qualities and musicianship as Florence Hinkle displayed would have enabled her to perform an aria with supreme artistry. In her duets with Miss Keyes, Miss Hinkle rose to great artistic heights.—*Musical America*, May 16, 1914.

Miss Florence Hinkle, who became a favorite in Cincinnati by her beautiful singing in "The Messiah" last winter, sustained the soprano part. Her voice is admirably fitted for oratorio, its absolute solidity and delicious quality making every tone a joy to the ear.—*The Post*, May 7, 1914.

Miss Florence Hinkle, who sustained the difficult soprano part, is one of the most satisfactory singers that has appeared at recent festivals. She is an ideal oratorio singer with a voice of the most flawless purity.—*The Post*, May 9, 1914.

The opening number, "Requiem Kyrie," for solo quartet, Miss Hinkle, Miss Keyes, Mr. Williams and Mr. Scott, and chorus was notably beautiful in its melodic breadth and sweep, and set a standard which the remaining numbers of the "Requiem" amply sustained.—*Commercial Tribune*, May 9, 1914.

Miss Hinkle is a singer of pure style, vocal beauty, refinement and musicianly feeling. She sang the parts allotted her in a most satisfactory manner.—*Enquirer*, May 9, 1914.

Miss Hinkle's perfect attack and exquisite sostenuto were a rare delight.—*New York Tribune*, May 8, 1914.



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New York, May 23, 1914

A VOICE FROM THE GRAVE!

The tragic death of Lillian Nordica, aptly called "the greatest dramatic singer this country has produced," brought to a dramatic close a career which, begun in poverty, as have the careers of most of our greatest singers and composers, attained conspicuous success, won international renown. Yet through it all there ran a note of pain and suffering that she alone knew.

She had loved and been much loved. Her first husband disappeared in a balloon ascension and was never heard of again. Her second she was forced to divorce. Her last marriage is understood to have been happy.

From the strenuous scenes through which she had lived, Lillian Nordica developed an ideal and a purpose. That ideal was to give young American singers, especially young American girls, who desired to make a career on the operatic or concert stage a fair start. Her purpose was personally to found on the banks of the Hudson such an institution as would give young singers this opportunity. She had progressed far in the undertaking when she was obliged to relinquish it, and so it never came to fruition.

How she viewed the situation we know from her own words:

"I want to see American girls, with voices, properly started. I want to save them, as far as possible, from the terrible fate that overtakes so many of them who go to Europe to study and then pass out of sight. In most cases poor students who go to Europe are at the mercy of the world."

Her words come to us as "a voice from the grave."

SEQUEL TO PARSIFAL

No one yet appears to have pointed out the fact that the idea of Christian Sinding's new opera bears evi-

dence of being a direct slap at "Parsifal," or at least a slap at what "Parsifal" is supposed by many persons to be. "Parsifal" is commonly regarded as the exact opposite of "Tristan and Isolde," and, erroneously enough, is supposed to represent a reaction in Wagner nature from the earlier standpoint. As to "Parsifal," whatever Wagner may have had in mind as to the ultimate relation of man and woman, woman in that drama meets with a decided check, and man with a check in his relations to her, according to present ideas of civilization and evolution. It is this repudiation of the woman idea that is held by most persons as the dominating factor of Wagner's drama.

In Sinding's "Holy Mountain," a duplicate of the Parsifalian situation is set up in the brotherhood of celibate monks. The tradition of these monks is the ancient Parsifal bugaboo, which now takes the form that the monastery will crumble to pieces if one of its inmates yields to the charm of woman. The yielding occurs, but the monastery does not fall.

Divesting it of its lyrical and romantic setting, this appears to be all there is to the idea of the "Holy Mountain." If the authors of the work have supposed that the curse borne by Kundry is in this opera removed from woman, and that the opera stands in any sense as an answer to "Parsifal," they are apt to be disappointed, however successful the opera may be as a diverting musical stage work.

In the first place, "Parsifal" most likely does not imply the repudiation of woman as a being fit to mate with man, but only woman in a lesser and insufficiently evolved aspect. If the "Holy Mountain" is aimed against the first supposition, it will find it like one of "Don Quixote" windmills. If the happy outcome of the union of the youth and maiden in the "Holy Mountain" merely reiterates the absurdity of a medieval monkish tradition to ourselves, who long ago abandoned that tradition, it can have no modern appeal on this ground. Nor can it stand as the revelation of a condition beyond that in "Parsifal," and a new and higher union of man and woman, since the story is only a pretty legend and presents no "world problem."

Apparently the work must stand or fall as a nice opera, for the character of a challenge of Wagner will scarcely be attributed to it.

FORTY DOLLARS A SEAT

Whether or not one follows sympathetically the artistic ramblings of Richard Strauss, one must confess that there is no apparent diminution in his creative powers, or his capacity to hit upon something new, sensational and profitable. The "Legend of St. Joseph," of which MUSICAL AMERICA has reported the initial performance in Paris, is something to stir the jaded senses.

To cast the story of Joseph (not forgetting Potiphar's wife) in the form of a ballet, or, as it has been called, "an opera without words," and to set the scene in ancient Venice, is an achievement indeed. There is something pre-Raphaelitic in the idea, something akin to the return of modern art generally to the naïveté of the primitives. The music is reported as being "rather" melodious, though filled with strange harmonies, which latter, as applied to the music of Strauss, will not be disquieting to devotees of Schoenberg.

It is still possible for captious critics to charge the composer with mercenary inclinations, in view of the fact that parquet seats were offered for forty dollars each, and seats in the fourth gallery at eight dollars. There is one thing in the composer's favor in this matter, however, for the turning of his capacities so effectively in this direction enables him to spend all his time in creating. As this seems to be one of the most difficult things for an artist to do in the stress of modern civilization, these unusual profits should not be begrudged him. No one needs pay these high prices for seats who does not want to. They are merely a tax on fashion and wealth, and those who have no pride in these things can easily afford to await the subsequent reduction in prices.

That Strauss can endure the atmosphere of this appeal to wealth and fashion is one of the greatest obstacles to a faith in the altitude of his ideals.

A NEW WAGNERIAN CRITIC

A writer using the pseudonym "Jejunes" contributes to a recent issue of the "Prussische Monatshefte" a modern criticism of Wagner, somewhat more trenchant and iconoclastic than we have been led to expect from some such pens as those of Newman, Runciman and Huneker. Since Wagner, in the middle of his life, de-throned the composer to put the poet in his place, and made the "Word" the basis of his art form, "Jejunes" claims that justice will be done all round, and calm will follow critical fermentation, only when Wagner's later works are stripped of their music and placed upon the dramatic stage. Poetry is no longer poetry,

affirms this new critic, when it is sung; it then becomes music, and Wagner erred in assuming that the poem, and not the music, should be the leading element.

The persistence of the dissatisfaction of many persons in the Wagnerian music drama, as an art form, may perhaps be taken as an evidence that that form is an experimental, and not an ultimate one. Subsequent evolution does not reveal a devotion to the Wagnerian model, nor has it yet developed anything greater in the line of musical stage productions. It is quite possible that the Wagnerian drama stands as a mile-post in the path of a greater evolution, which shall lead us to something transcending that drama, but which has not yet clearly appeared. The Wagnerian form is quite likely to prove too artistically involved and artistically rarefied to withstand the shock of its encounter with the increasing democracy of civilization, especially in America, and a broader and more popular form will probably have to be found.

Personalities



Two Famous Conductors

If there is any truth in the rumors of friction between the two distinguished conductors of the Metropolitan Opera Company, Arturo Toscanini and Alfred Hertz, the illustration above affords photographic evidence that they are at least willing to ride in the same automobile. The snapshot was made during the Atlanta season of the opera company.

Caruso—An experiment in wireless telephony tried in New York last week was successful in sending a phonographic record of the voice of Caruso to vessels leaving New York Harbor and to wireless operators all along the New Jersey coast and as far as Philadelphia.

Kunwald—Dr. Ernst Kunwald, director of the Cincinnati Orchestra and musical director of the Cincinnati May Festival, and Mrs. Kunwald spent a few days in New York preparatory to their annual European visit. Dr. and Mrs. Kunwald sailed on the *Kronprinzessin Cecilie* on Monday.

Marcoux—Vanni Marcoux, the baritone of the Boston Opera Company, who is now singing with that organization at the Champs Elysées Theater in Paris, has announced his engagement to Madeleine Morlay, formerly a dancer at the Paris Opéra. The reports from Paris say that the wedding will take place in June.

Levin—Christine Levin, the contralto, in her recent concert tour, gave thirty recitals in ten states, covering 8,000 miles and using a polyglot repertory of sixty-six songs. Her largest audience was 2,500, but, on the other hand, an epidemic of small-pox in one town limited the number of those present to twenty-one.

Szendrei—Alfred Szendrei, late director of the Century Opera Company, while en route on board the *Victoria Luise* on May 7 organized a benefit concert. Assisting him in interpreting the program were Minnie Egner and Ruby Heyl, members of the Chicago Opera Company, and Mme. Teresa Carreño, the eminent pianist.

Krüger—Mme. Adele Krüger sailed Saturday on the *George Washington* for Germany. She will spend a portion of the Summer at her home in Düsseldorf and will return before the opening of next season for engagements in America. Mme. Krüger sang at a concert Friday evening and went directly to the boat, which sailed at one o'clock Saturday morning.

Pavlowa—Anna Pavlowa, the Russian dancer, had the honor of a summons to the Kaiser's box after her performance at Brunswick, Germany, on May 9. The story from Berlin is that, in kissing the Kaiser's hand, the dancer left a red mark on his white glove from her rouged lips, and became greatly agitated at what she had done. The Kaiser reassured her, however, and complimented her upon her performance.

MAY FESTIVAL AGAIN CLIMAX OF OBERLIN MUSICAL SEASON

Stock Orchestral Programs, with "Odysseus" and "Children's Crusade," Aid in Creation of Taste for Good Music at Ohio College—Strong Performances of Visiting Artists and Andrews Chorus



Visiting Figures in Oberlin Festival. Left to Right: Henri Scott, Inez Barbour, Frederick Wessels, Manager of Chicago Symphony Orchestra; Mabel Sharp-Herdien, Frederick Stock, Margaret Keyes and Lambert Murphy

OBERLIN, O., May 13.—The climax of the year in Oberlin's musical events was again the annual May Festival of the Oberlin Musical Union, on May 11 and 12. College activities are suspended during these concerts and the whole town is alive with visiting friends and relatives, as well as large numbers of music-loving people from the surrounding districts. The hotel is overcrowded with guests and many of the members of the orchestra are obliged to find accommodations in boarding houses and private homes.

Monday, May 11, the opening day of the festival, began with a pouring rain, which continued for the greater part of the two days, but it did not lessen the enthusiasm of the large chorus which gathered in Finney Memorial Chapel for the final rehearsal with the orchestra. The rehearsal was scheduled for nine o'clock, but, although the musicians had arrived, there were no instruments on which to play, which caused a delay of an hour or more.

The opening concert on Monday evening was in two parts, the first part given by the Chicago Symphony Orchestra, under Frederick Stock, and the second part, Bruch's "Odysseus," given by the Oberlin Musical Union, the orchestra and soloists under the leadership of Dr. George W. Andrews. The orchestral program was intensely interesting, especially to the students of history of music and to the classes in instrumentation. The numbers were the Overture to a Shakespearian Comedy, by Scheinpflug;

Two Legends from the "Kalevala," by Sibelius, and Liszt's Symphonic Poem No. 2, "Tasso," which was most enthusiastically received.

In the "Odysseus" the chorus did superb singing. Inez Barbour sang the part of *Nausikaa* with great beauty of tone and fine shading. Received with especial favor was Margaret Keyes, who sang *Penelope* with finished art. Lambert Murphy's beautiful voice showed to splendid advantage. Henri Scott sang the title part and his full resonant voice and the masterful interpretation of his lines made his work extremely enjoyable.

The symphony concert of Tuesday afternoon was given by the Chicago orchestra under Mr. Stock. The program included the d'Albert Prelude to "The Ruby," Beethoven's Seventh Symphony, played wonderfully, and Charpentier's Suite, "Impressions of Italy."

Local Singers in Pierné Work

Dr. Andrews chose Pierné's oratorio, "The Children's Crusade," for the new work to be given by the Musical Union this year. The soloists were Miss Barbour, Mabel Sharp-Herdien, Mr. Murphy, Mr. Scott and the following local singers: Herbert Harround, Mrs. Margaret Jones-Adams, Mrs. Florence Jenny-Clancy, Mrs. Ada Morris-Hastings and Martha R. Payne. The children's choruses were sung by a large chorus of girls from the Oberlin High School. Miss Barbour and Mrs. Herdien filled their difficult rôles with splendid success. In the duet work the voices of the two sopranos blended exquisitely. Mr. Murphy's singing as *Narrator* was full of character and musicianship, as was Mr. Scott's in his legend of the Christmas star. Commendation should also be given to Mr. Harround and the ladies' quartet.

Professor George Whitfield Andrews

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MAVERICK-HAHN RECITAL

Contralto and 'Cellist Appear Under Newark Schubert Society Auspices

NEWARK, N. J., May 18—Carl Hahn, 'cellist, and Laura Maverick, mezzo-contralto, assisted by Fay Foster, composer-pianist, appeared in a joint recital at Newark, on May 11th. The recital was the closing event of the Schubert Oratorio Society's thirty-fifth season and as such brought the Winter's attractions of the club to a brilliant end. The program follows:

Chorus, "God in the Tempest," Franz Schubert. French Songs, "Novembre," "Tremisot," "Romance," Debussy; "Ouvre tes yeux bleu," Massenet; "L'Heure Exquise," Renaldo Hahn; "Pour la Chanter," Gounod. 'Cello Soli, Widmung, "Vito," Popper. German Songs, "Im Herbst," Franz; "Sapphische Ode," Brahms; "Verborgenheit," Wolf; "Es blinkt der Thau," Rubinstein; "Zueignung," Strauss; "Weigenlied," Taubert; Chorus, "Memory's Dream," Arranged from Henry Leslie and L. J. Faderewski by L. A. Russell. Songs with 'Cello Obligato, "Hindoo Song," Bemberg; "Dream Song," L. A. Russell. 'Cello Soli, "Cantilena," Goltermann; "Romanse sans paroles," Hahn. English Songs, "The Rice Was Under Water," (Stars of the Desert), Woodforde-Finden; "My Star," Spross; "I Would My Song," Kürsteiner; "Tis All That I Can Say," Hahn; "Call of the Trail" (MS.), Fay Foster; "Sing to Me, Sing," Homer. Chorus, "Elegy," J. Raff.

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URGES ROCHESTER TO ADOPT PAGEANT IDEA

Arthur Farwell Lectures on "Community Music Drama"—A Community Chorus Already Organized

ARTHUR FARWELL was heard in a series of lectures on the pageant, "community music drama," and allied civic musical activities, in Rochester, N. Y., on May 8 to 11. He addressed the Women's Industrial and Educational Union at luncheon, at the Powers Hotel, on Friday, May 8 and showed a number of lantern slides representing the development of the pageant. Several compositions were performed from his own music for the pageants of Meriden, N. H., and Darien, Conn. Some of his pageant hymns were sung as solos by Harry Barnhart and Mrs. Leavenworth, and the "Dance of Idleness," from the Meriden pageant, and "The Tides," from the Darien pageant (including an Indian chant which was sung by Mr. Barnhart), were played by Mr. and Mrs. Fred Will, Jr., in an arrangement for violin and piano. The same program was repeated Friday evening at Fairport, before the Historical Society.

The Men's City Club, of Rochester, at a luncheon meeting at Powers Hotel, heard Mr. Farwell on Saturday, May 9, when he dealt less with the theoretical and more with the practical side of the pageant, as "community music-drama."

As a special feature of this occasion, a number of Mr. Farwell's pageant hymns were sung by a picked chorus of sixty voices from the large "Community Chorus" recently organized by Harry Barnhart, and which bids fair to prove one of the vital musical forces in the city. The chorus sang with a precision, tonal power and an inspirational quality very surprising in view of the few rehearsals which had been held. For these choral songs, Mr. Farwell had written new poems in order to give the songs a value independent of the pageants in which they occurred.

In the evening a dinner was tendered Mr. Farwell by about 120 citizens of Rochester interested in the furtherance of the pageant idea. This dinner was presided over by Fred Will, Jr., who was mainly responsible for Mr. Farwell's going to Rochester. Mr. Farwell gave an account of the Bohemian Club "Midsummer High Jinks," and various other community festivals and pageants which he had witnessed in different parts of the country, and made a plea for community music-drama. The dinner resulted in the appointing of a committee of five to further the idea in Rochester.

Mr. Farwell, at a rehearsal, addressed the members of Mr. Barnhart's "Community Chorus," which already, at its eighth rehearsal, numbered more than 400, showing an increase of from sixty to eighty at each rehearsal.

Richard Arnold Gives Annual Recital at Rye Seminary

Richard Arnold, the noted violinist, gave his annual recital at Rye Seminary, Rye, N. Y., on Friday evening, May 15, assisted by Muriel Silberfeld, pianist.

Mr. Arnold, who may always be depended upon to offer an attractive program, played as his solo pieces the Wieniawski Legend, Kreisler's Caprice Viennois, the Sammartini-Elman "Love Song" and Ambrosio's Introduction and Humoresque. He performed them in admirable manner and was applauded with enthusiasm.

Paderewski's "Theme Varié," Godard's "En Courant," the Chopin Berceuse and the Liszt transcription of the "Spinning Song" from the "Flying Dutchman" gave Miss Silberfeld opportunity to show her pianistic gifts.

Together the artists played the Andante and Finale of Beethoven's "Kreutzer" Sonata.

Cecil Fanning, Soloist, with Albany's Mendelssohn Club

ALBANY, N. Y., May 18.—The Mendelssohn Club gave its Spring concert Wednesday evening in Odd Fellows Hall, the third and most successful concert of the season. "The Nun of Nidaros," Dudley Buck's cantata, was the most ambitious attempt of the club and it was sung in a gratifying manner. Cecil Fanning, baritone, gave a group of German and English songs with a voice of splendid quality, a pleasing personality and dramatic expression. He was a decided favorite.

Dr. Frank Sill Rogers was director, H. B. Turpin and F. W. Kerner, pianists, and Frederick Rocke, organist.

W. A. H.

Pianist Platt's Recital at Boston School

BOSTON, May 9.—Richard B. Platt gave a piano recital last evening at Miss Chamberlayne's School in the Fenway, Back Bay, before a fashionable audience. Mr. Platt's interesting program comprised the following:

Prelude and Fugue, E minor, Mendelssohn; Rhapsodie, op. 79, No. 2, Brahms; "Faschingsschwank aus Wien" (Allegro) Schumann; Nocturne, Grieg; Barcarolle, G Major, Rubinstein; Sposalizio, "Au Bord d'une Source," Liszt; Nocturne, G Minor, Platt; Rhapsodie, C Major, Dohnanyi; Valse, E Minor, Andante Spianato and Polonaise, op. 22, Chopin.

W. H. L.

Laura Grant Short Shows Talent as Recital Organist

ROCKFORD, ILL., May 18.—Laura Grant Short, a young organist, who has studied under the well-known concert organist, Clarence Eddy, gave an enjoyable recital at Rockford College, Rockford, Ill., on May 8, assisted by Helene Schumacher, mezzo-soprano, and F. Marion Ralston, accompanist.

Miss Short played the Bach A Minor Prelude and Fugue as her *pièce de résistance* and did it admirably. A group of shorter pieces included Bruno Oscar Klein's "Secret d'Amour," Mr. Eddy's transcription of the Cadman "Land of the Sky-Blue Water," "Dreams" from Guilman's Seventh Sonata, a Clerambault Prelude and the Kramer-Humiston "Chant Nègre." She sails on June 20 to engage in further study under Joseph Bonnet in Paris.

"Hiawatha" and "Rose Maiden" Concert by Montana Chorus

BOZEMAN, MONT., May 9.—On the evenings of May 7 and 8 the Bozeman Apollo Club, under the conductorship of U. Holmes Bishop, gave "Hiawatha's Wedding Feast" and a part of Cowen's "Rose Maiden." The club was assisted capably by an orchestra of local musicians, and Regina Barnes presided at the organ. The soloists were Bertha Jonassen, soprano; Mrs. Marie G. Bishop, contralto, and Ralph A. Standberg, baritone. Mrs. Bishop's singing appealed to the audiences emphatically, her diction being very clear, and her control perfect. The chorus sang throughout with much enthusiasm. The Apollo Club consists of State College students and townspeople.

The Duke of Argyll, who died in London May 2, was not only an ardent patron of opera but was the author of two opera librettos. One of these, "Diarmid," was produced in 1897, and the other was "Fienn and Tera," which Oscar Hammerstein planned to produce at his London Opera House.

The Concordia Singing Society's recent concert in Waterbury, Conn., was a brilliant success. The chorus, which is directed by Hans Saro, was aided ably by the Thomaston Liederkranz. The soloists, Winifred Bambrick, harpist, and Arthur H. Turner, baritone, were recalled insistently by the large audience.



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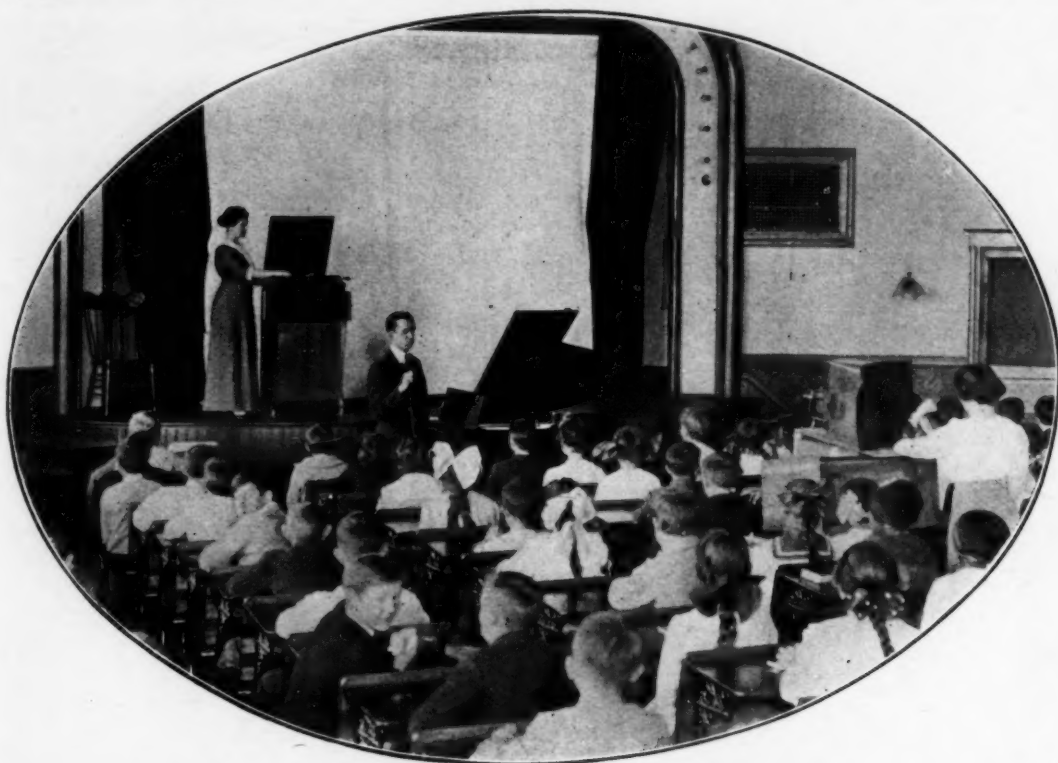
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Class in Musical Appreciation, Eighth Grade, John Muir School, Pasadena, Cal. Ernest Hesser, Supervisor, Telling Story of "Lohengrin," with Illustrations by Talking Machine and Stereopticon

PASADENA, CAL., May 6.—That the stimulation of musical appreciation among the children in our public schools should begin early in a child's course is the thesis upon which Ernest Hesser, supervisor of music in the Pasadena grammar schools, has built his system of practical teaching along these lines. In this training he employs the aid of the talking machine, the mechanical piano and the stereopticon. While Mr. Hesser strongly favors the adoption of such study in the high schools, he believes that it should begin in the seventh, eighth and ninth grades of the grammar school, as there are a large number of children who "quit school" before they reach the

high schools, and thus those who most need this education never get it.

Supervisor Hesser has therefore instituted this course in musical appreciation in the grammar schools, explaining the various musical forms, vocal and instrumental, and illustrating them with the best examples on the talking machine and player piano. They have recently been studying grand opera, as shown in the appended picture of the class at John Muir School during an exposition of "Lohengrin," with scenes from the opera thrown on the screen. "Lohengrin" was chosen on account of the suitability of its story for children. The youngsters also learn to sing the folk and national songs of the various countries, and the vocal work is correlated with the appreciation study wherever possible.

FLONZALEY TOUR CLOSING

Quartet Has Filled Fifteen Important Engagements on Pacific Coast

The Flonzaley Quartet is due in New York May 24 after its highly successful trans-continental tour. The tour closes May 23 in Aurora, N. Y., where the quartet appears under the auspices of Wells College. The four will sail for Europe a few days later, and after a brief vacation will spend the Summer in Lausanne, Switzerland.

Fifteen engagements on the Pacific Coast have been filled by the quartet as the culmination of the most extensive and successful tour it has ever had in America. No less than seventy-five public concerts have been included in the Flonzaleys' season of 1913-14, which is the seventh under the management of Loudon Charlton.

The engagements in the Far West included concerts in Vancouver, Seattle, Tacoma, Portland, Berkeley, Sacramento, Palo Alto, Pasadena, San Diego, Los Angeles, Fresno, Oakland and San Francisco, and in several of these cities return engagements were scheduled.

Choral Union's Fine Performance under Frederick W. Wodell

BOSTON, May 2.—The season's final concert of the People's Choral Union was given before an overflow audience in Symphony Hall on Sunday evening,

April 26, with Frederick W. Wodell again at the conductor's stand.

The work presented was Mendelssohn's "Elijah," the choruses of which were lustily sung by the society's 400 voices, to the accompaniment of a band of players from the Boston Symphony Orchestra, Jacques Hoffmann, principal, and the following soloists: Mme. Nina Dimitrieff, soprano; Mrs. Mabel N. Foote, contralto; Joseph Goudreaux, tenor, and Bernard Ferguson, baritone. Herman A. Shedd was at the organ and Grace Brown at the piano.

The performance throughout was marked for its perfect ensemble, and the high point of efficiency gained by the chorus under the instruction of Mr. Wodell. Especial honors for the solo singers went to Mme. Dimitrieff and Mr. Ferguson, whose portrayal of the parts of the *Widow* and *Elijah*, respectively, were both vocally and interpretatively excellent. Mrs. Foote's contralto was heard to advantage. W. H. L.

Grand Rapids Skeptical About Value of Schoenberg's Music

GRAND RAPIDS, MICH., April 4.—This city's closing artists' program was given last Friday afternoon by Leo Sowerby, pianist and composer, of Chicago. He was assisted by Mrs. George Yaeger, dramatic soprano, and Grace Browning, of Holland, Mich. Mr. Sowerby presented a program of ultra-modern music with a wizard insight into each number. However well presented this program,

the audience still remained in doubt as to the musical claims of Schoenberg and other modern composers.

Mrs. Yaeger, a newcomer in Grand Rapids, immediately won her audience by her beautiful voice with its wide range and her intelligent style. Miss Browning, who recently returned from two years' study in Berlin, sang most artistically. The accompanists were Dorothy Raigal and Hazel Wing, of Holland, Mich.

Werrenrath Shows Endurance in Tour of Widely Scattered Cities

Reinold Werrenrath again showed his powers of endurance during his recent Spring tour, which was extremely exacting in the engagements played at distant points within a short time. At New Orleans he appeared as principal soloist with the Morning Musical Club, under the direction of the composer, Victor Despommier, and after some concerts in Texan towns the baritone traveled northward, stopping for a few days to visit Mrs. Werrenrath's parents, who now have their home in Duncan, Okla. Thence Mr. Werrenrath went to St. Louis, where he made his first appearance with the Morning Choral Club. From St. Louis he journeyed to Charleston, W. Va., where he appeared again with the Mason String Quartet. He then returned to New York for the private concerts of the University Glee and Schumann clubs, after which he went to Geneva, N. Y., for two appearances. A few days later he sang at two concerts of the Central New York Musical Festival at Syracuse.

"Most Notable Success in Theater of Europe"

"The most notable success in the theater of Europe at present," said Morris Gest, the theatrical manager, who returned to New York from Europe last week, "considering Europe as a whole, is Henry Russell's Boston Opera Company, a musical sensation in the Théâtre des Champs-Élysées of Paris."

Marie Stilwell Co-operates with Education Society in Concerts

Marie Stilwell, contralto, is now co-operating with the National Society for Broader Education in giving concerts for the music lovers who have little oppor-

tunity to hear good music. Her present tour is for ten weeks through New York, New England and Canada. The Fall tour is to be from coast to coast and is to last twenty weeks. Miss Stilwell is being assisted on these tours by Maurice Warner, violinist, and Lee Cronican, pianist. At her recital at Poughkeepsie, N. Y., on May 8, Miss Stilwell received an ovation. Her program included Marshall's "I Hear You Calling Me," Becker's "Spring Tide," Chaminade's "Slav Song" and an aria from "Stabat Mater," besides two songs of Charles Gilbert Spross and several old ballads, such as "Annie Laurie" and "Old Folks at Home."

"Redemption" by Salt Lake Choirs

SALT LAKE CITY, May 7.—Last night the combined choirs of Pioneer Stake, under the able leadership of Tracy Y. Cannon, gave a most creditable performance of Gounod's "The Redemption." The choral work was well balanced and effective. The soloists, Louise Watson, soprano; Allie Davis, mezzo soprano; Mrs. Effie P. McPhee, contralto; James Moncarr, tenor; Leland I. Acomb, tenor; Leslie Saville, baritone, and Waldemar A. Call, bass-baritone, did good work throughout. Prof. J. J. McClellan's work at the organ was splendidly done. E. M. C.

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CONCERTS OF LATE SEASON IN BOSTON

Claire Forbes, Pianist, in Recital
—A Harvard Choral Program
—The "Pop" Concerts

Bureau of Musical America,
No. 120 Bovilston Street,
Boston, May 17, 1914.

CLAIRE FORBES, pianist, was assisted by Barbara Werner, violinist, in a recital given yesterday afternoon in Steinert Hall. Miss Forbes played recently with the Boston Symphony Orchestra in her native city, New Bedford, and her success was then so pronounced that her teacher and friends took pains to hasten the arrangements for her approaching period of study in Europe with Leschetizky. Miss Forbes is a

young pianist of unusual talent, and has been well schooled.

The program included the Beethoven Sonata, op. 110, for piano, and the César Franck Sonata, for piano and violin. In addition Miss Forbes played four pieces by Rachmaninoff and four studies by Chopin.

Miss Forbes has a beautiful singing tone, a full and sonorous chord. She is intelligent and has a feeling for the piano and its characteristic effects. She made the development of the sonata very clear, and she played the contrapuntal passages of the last movement in an emotional manner. In the pieces by Rachmaninoff she was admirable, for her sense of color and of rhythm is keen.

Miss Werner strengthened the favorable impression she made at an earlier recital this season. She has an exceptionally beautiful and vital tone. Her

left hand is admirably trained. She interpreted her violin part of the Franck Sonata thoughtfully and often with convincing eloquence. Nearly as much might be said of Miss Forbes as of the pianist in this performance, although the ensemble was not perfect.

Last Thursday evening, the 14th, Dr. A. T. Davidson, of the music division of Harvard University, conducted choral performances by the Harvard Glee Club and the Radcliffe Choral Society in Sanders Theater. Dr. Davidson proved that he was well versed in the practical problems of choral conducting. He understands the quality of the voices and the capabilities of the singers at his disposal. His program was carefully arranged, but it was not of too pretentious a character. The singing by both Radcliffe and Harvard contingents was characterized by the cleanest accent and attack, careful phrasing, delicate shading, clearness and balance of the parts.

Assisting performers on this occasion were E. H. Barry, flutist, and Louis Moeldner, pianist. Mr. Barry displayed a neat technic and taste in interpretation. Mr. Moeldner played pieces by Chopin, Deodat de Severac and MacDowell. He has evidently worked seriously and to good purpose. He will gain more freedom and authority with more concert experience.

Mrs. Alice Hatch, assisted by the Virginia Stickney Trio and Belle Temple Priest, monologist, gave a concert on this same evening in Steinert Hall, singing music by Massenet, Ponchielli, Bemberg, Landon Ranold and Walter Morse Rummel. Mrs. Hatch also added to the program. She was praised for the quality of her voice, her smooth technic and her dramatic interpretation of the air "Suicidio" from the last act of "La Gioconda." The Virginia Stickney Trio and Miss Priest contributed greatly to the interest of the occasion.

The third week of the "pop" concerts begins to-morrow night, and in the fourth week Mr. Urack will be followed by Mr. Maquarre as conductor. The opening weeks have been unusually well patronized for the early part of the season. Mr. Urack has written a thundering new march for these concerts which enlists many instruments, including the organ, with a resonant effect. The programs as a whole have been more than ordinarily interesting and, as the orchestra now numbers sixty-six, a larger number than ever before, the performances have had unusually sonority and depth of tone, as well as technical finish.

OLIN DOWNES.

RÉCITAL OF FOLK SONGS

Louise Llewellyn Gives Unique Program in Albany

ALBANY, N. Y., May 18.—Louise Llewellyn gave a recital of folksongs at the second evening of music at the Academy of Holy Name Tuesday evening, and her entertainment was one of the most interesting and enjoyable events in musical circles of the season in Albany. In giving the folksongs and dances of Brittany and Bohemia she was dressed in native costume of the period and illustrated the dances accompanying them. Her Breton songs were accompanied by the ninera, a musical instrument of the ninth century, which aroused great interest. Miss Llewellyn has made a study of the musical expression of the peasant folk of many nations, and with each group gave a brief discourse of explanation. The crooning melodies of lullabies, stirring hunting songs and tender love songs were sung with dramatic ability, and vivid interpretation by the artist. She was assisted by Corinne Harmon and Irene Cooley, accompanists; Mary E. Murphy, pianist, and Thomas F. O'Neil, violinist.

W. A. H.

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LONDON "DAILY MAIL":
"Miss Maude Fay, an American singer from Munich, was the Sieglinde. She is graceful and accomplished, entirely mistress of the part, and possesses a voice with very beautiful upper notes."

LONDON "DAILY TELEGRAPH":
"The graceful movements of Miss Maude Fay, who played Sieglinde's rôle here for the first time, were perfectly in keeping with her idea of the part, which she conveyed by her expressive and sympathetic singing. Decidedly, Miss Fay helped materially to strike the human note that was struck with more than ordinary intensity by Mr. Paul Bender, as Wotan; Mr. Peter Cornelius, as Siegmund, and Miss Gertrud Kappel, as Brunhilde."

LONDON "EVENING STANDARD":
"He (Mr. Cornelius) had the advantage of being associated with Miss Maude Fay, who played Sieglinde here for the first time. Endowed with a fine stage presence, and gifted with a musical voice of range and power, and dramatic instincts, she gave a very moving picture of the unhappy and bereft Wolsung, who loved not wisely but too well, and met her bitter fate with courage and resignation. In the duet in the first act, and in the searching pathos of the scene in the second, where the unhappy Sieglinde mourns her fate in poignant accents, Miss Fay's singing was charged with real feeling, and her acting was natural, but at the same time of deep significance."

THE PALL MALL GAZETTE:
"Indeed the singing throughout had a musical quality which was very welcome. Particularly praiseworthy in this respect was the Sieglinde of Miss Maude Fay. The lyrical quality of her voice gave rare charm and freshness to her performance, and, since she possesses in an unusual degree the art of graceful gesture, it is evident that she has the courage to dispense with cramping traditions. Miss Fay is, in fact, a notable addition to the few Sieglindes who can act as well as sing."

GLASGOW HERALD:
"The Sieglinde of the evening, Miss Maude Fay, was new to Covent Garden. She made an excellent impression, as well she might, considering how many advantages she has in voice and appearance. Her tone was uncommonly warm and alluring, and though she has not spent much thought on cultivating repose of manner, she yet made a very gracious and winning heroine. Her singing was quite effortless and easy. The voice was never strained, but when power was wanted for moments of stress, it was always forthcoming. Naturally the audience were quick to respond and at the first fall of the curtain Miss Fay received a most rapturous greeting."

HENRI SCOTT

AT THE

CINCINNATI FESTIVAL

As for Mr. Scott, his qualities develop with acquaintance. He has a vocal surety and poise most comforting. In addition, an exceptionally fine, vibrant voice and effective stage manner. The simplicity of the solo quartet and their complete understanding of environment and occasion called forth words of appreciation.—*Cincinnati Times-Star*, May 9, 1914.

Henri Scott, also a new acquisition, is a basso of splendid vocal qualifications and authoritative oratorio style, which his excellent interpretation of the "Et in Spiritum Sanctum" attested.—*The Post*, May 7, 1914.

Mr. Scott, though his last two years have been mainly devoted to opera, showed that he had suffered neither vocally nor musically by the experience. His voice is of good range and he still shows a fine finish of vocal style and a thorough command of the exacting requirements of oratorio in general and Bach in particular. His two airs were received with enthusiasm, especially the second, in which he displayed an art of considerable proportions.—*Musical America*, May 16, 1914.

Mr. Scott proved a valuable addition to oratorio ranks, although he is of the opera. He enunciated well, phrased the difficult music finely and with surety, displaying the while a good voice and ease of manner.—*Times-Star*, May 7, 1914.

Henri Scott established himself at once as a singer of merit. To a bass of resonant and beautiful quality he unites a scholarly and efficient art of singing which gave to his vocal utterance a convincing force and charm.—*Commercial Tribune*, May 7, 1914.

Henri Scott deepened the good impression made by his singing in the Bach Mass. His voice is a vibrant and sympathetic organ, his style is manly and dignified, and his interpretations governed by good musicianly knowledge, qualifications which go a long way toward the making of a real singer.—*Musical America*, May 16, 1914.

Henri Scott added to his laurels by the splendid manner in which he sustained the bass part in the Requiem. No more perfect ensemble singing has been heard in a long time than in the offertory, "Domine Jesu."—*The Post*, May 9, 1914.

The offertory (Domine Jesu) for mezzo, tenor and bass, Miss Keyes, Mr. Williams and Mr. Scott, received an ovation.—*Commercial Tribune*, May 9, 1914.

Henri Scott proved to be an eminently satisfactory artist, the basso arias being more or less ungrateful.—*Enquirer*, May 7, 1914.

Henri Scott sang the bass part with sonority, tonal beauty and dramatic intensity.—*Cincinnati Enquirer*, May 9, 1914.

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ST. LOUIS ORCHESTRA VISITS NEW ORLEANS

A Triumph for Conductor Zach and His Men and for Marie Sundelius, Soloist

NEW ORLEANS, May 14.—The most delightful treat the music loving people of New Orleans have had for a long time was the concert given by the St. Louis Symphony Orchestra last Saturday evening at the Athenæum. This was the fifth and last concert of the season for the Philharmonic Society and, as usual, at these events the hall was crowded. After the opening "Oberon" Overture by Weber came the César Franck Symphony in D Minor, which was the most important number on the program. It was new to this city and was enthusiastically applauded.

Liszt's "Les Préludes" also received excellent interpretation and a Wagnerian suite—"Procession of the Knights of the Holy Grail" from "Parsifal," "Magic Fire Music" from "Die Walküre" and Prelude to "Die Meistersinger" closed the program and made a stirring climax.

The soloist, Mme. Marie Sundelius, received an ovation. After the "Marriage of Figaro" aria, "Dove Sono," applause did not cease until the artist gave an encore, the aria from "Louise," and New Orleans music lovers heard it sung as it had not been sung in this city before. As a second encore, Ardit's "Se Saran Rose" was given. Mme. Sundelius is gifted with a full, beautiful soprano quite different from the voices of singers we usually get as soloists with orchestra here, and she will long remain a New Orleans favorite.

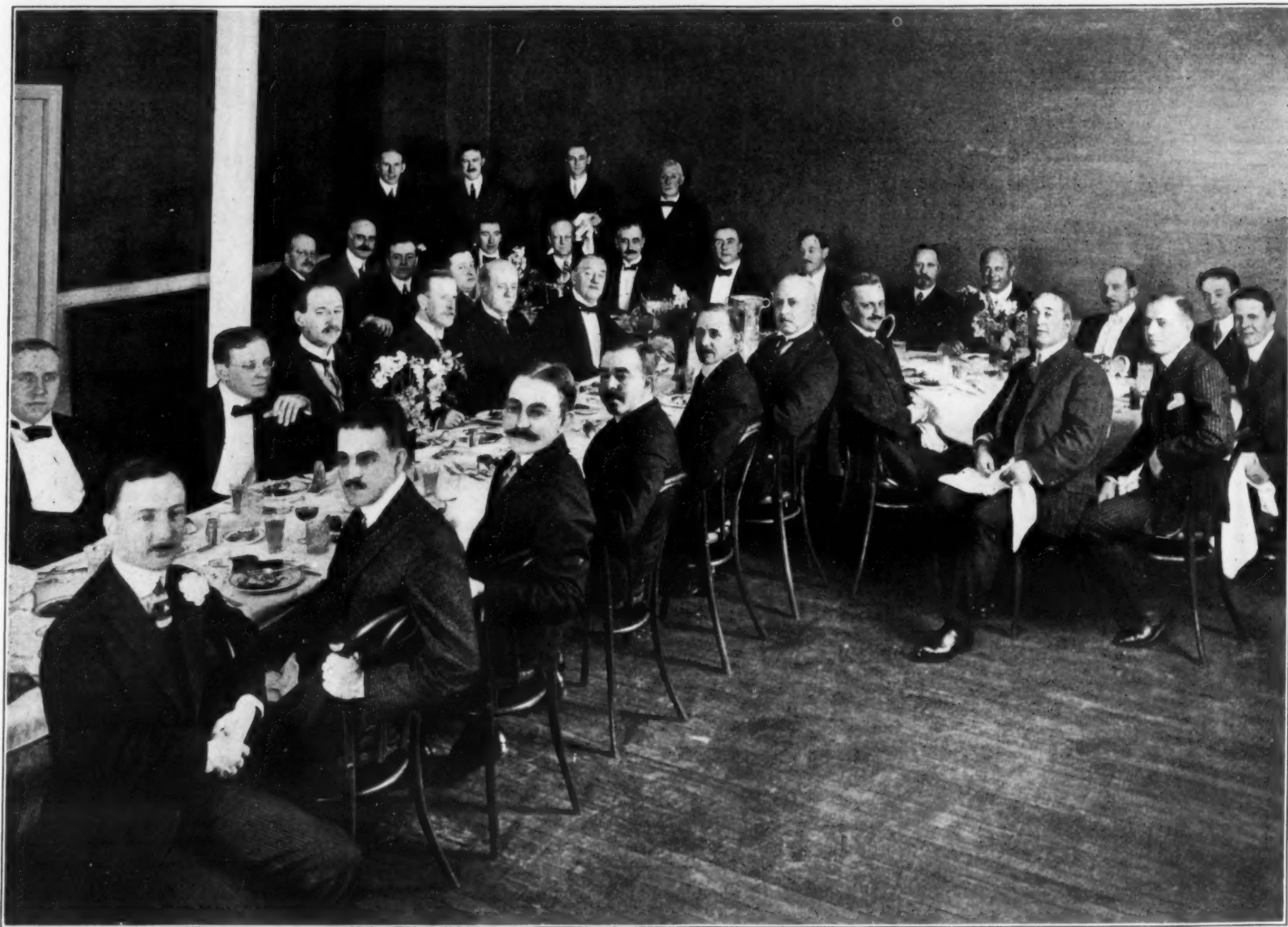
Max Zach revealed the highest qualities as a leader of the orchestra and the audience expressed unmistakable appreciation.

There was a popular-priced matinée, which unfortunately did not draw a large assemblage. The program was most beautiful, consisting of the Schubert "Unfinished" Symphony, Sibelius's Symphonic poem, "En Saga," and the beautiful "Phèdre" Overture of Massenet. Mr. Steindel, cellist, and Marion Green, baritone, were the soloists.

"Boccaccio" is being sung this week by the New Orleans Comic Opera Company at the Crescent Theater. It is a good organization, but the attendance has been very slim thus far.

D. B. F.

Prominent Philadelphia Musicians Find Relaxation in Novel Billiard Tournament



Members of the Musical Art Club, Philadelphia, and their guests, at the club's dinner, on May 6: From left to right, Standing, at back—T. S. Leach, Russell Wagar, Charlton Murphy, Thomas a'Becket; seated; back row—Henry Gordon Thunder, Thomas K. Henderson, Anthony D. McNichol, Charles Conner, Clarence K. Bawden, L. S. Oliver, Arthur L. Tubbs, Edwin Evans, Nicholas Douty, Dr. E. I. Keffer, Camille W. Zeckwer, J. W. Langham, Earl Pfouts, S. L. Laclar (at end of table); back of table, from front of picture—Thomas Evans, Maurice Weyl, G. V. Steeb, Herbert North, Dr. C. B. Knerr, C. A. Braun; front of table—W. W. Blancke, A. W. Sewall, John D. Mooney, Ralph Edenharter, C. W. Lorenz, John H. Ingham, H. J. Henry, Charles I. Rosenau, Joseph Mayer.

PHILADELPHIA, May 12.—Members of the Musical Art Club, to which belong many of the men most prominent in the musical life of Philadelphia, last Wednesday evening celebrated the close of their annual billiard tournament, at their clubrooms, Chestnut and Seventeenth streets, with a dinner and exhibition game by two of Philadelphia's crack

billiard players, Joseph Mayer and Charles H. Conner. The billiard players of the Musical Art Club are divided into three classes, "Kats," first class; Kittens, second class, and "Kittenettes," third class, and the prizes this year were won as follows: "Kats," Edwin Evans, first prize; Camille W. Zeckwer, second; "Kittens," L. S. Oliver, first; F. Wilson Cook, second; T. K. Henderson, third; "Kittenettes," John W. Langham, first; Earl

Pfouts, second. In the first class, five of the players tied, having won six games each out of nine, the tournament practically being played over again to decide the winners of the first and second place. In the four additional games that five of the men were compelled to play, all were won by Edwin Evans, who was also one of last season's prize winners, and who may justly be named the club champion.

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"The singer who sings down to any audience in this country is apt to make a grave mistake; musical clubs and talking machines have taught the public not only what good singing is, but they have also taught what good songs are, so a recital artist should be careful about sprinkling too many padding songs through his program." The above statement was made by Oscar Seagle, the American baritone, when asked recently

whether he changed his program for small cities, or sang the same class of songs.

America is full of surprises in this direction, Mr. Seagle thinks. He is convinced that the general public is becoming more and more interested in recitals, and less and less interested from the standpoint of curiosity. "It only takes one or two serious musicians to make a big change in a small place, and it may be that some club has made a careful study of your whole program, so a singer must supply just as much intelligence, energy and voice in Oklahoma as in New York. The day has gone when an artist can 'soldier' anywhere in this country."

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NEW YORK'S COOLNESS TOWARDS ITS OWN ORCHESTRAS

[H. T. Finck in New York Evening Post]

ONE of the most striking scenes ever witnessed in a local hall was enacted at the final Thursday evening concert of the Philharmonic Orchestra. For nearly a quarter of an hour the audience, which crowded the hall to hear Stransky

conduct a Wagner program, remained to recall the conductor, who at last seemed quite dazed by the persistent demonstration. He had reason to be proud, for no conductor has ever more completely won the admiration of the best audiences in New York than he has in the short time he has been here.

To be sure, the praise due him and his orchestra has been but grudgingly bestowed, or entirely withheld, by some persons, for reasons not unknown to those familiar with musical politics. "Down with the Philharmonic!" was the parole for years, and every one of its conductors—among them such giants as Theodore Thomas, Anton Seidl, Wassily Safonoff, and Gustav Mahler—was persistently belittled. Had Thomas, Seidl, Safonoff and Mahler been conductors of the Boston Orchestra they would have been lauded to the skies. It is a curious situation, quite unparalleled in any city in the world.

A favorite dodge resorted to with the intention of injuring the Philharmonic is the statement: "The audience was not large." As a matter of fact, while some of the Philharmonic audiences fill the house, most of them do not. It would be a miracle if they did. If the Boston Symphony Orchestra gave fifty concerts here instead of only ten it would often be unable to fill Carnegie Hall. In no city in America or Europe would the best orchestra in the world draw forty or more full houses in one season.

Persons who do not understand this situation naturally infer on reading that "the audience was not large," that the orchestra is not good enough to draw a large audience, and thus they remain away to their own great loss. Had not Mr. Pulitzer come to the rescue with his gift of nearly a million, the orchestra would have succumbed to these attacks. Now that it cannot be killed any more, why continue the war? The only result is that certain noble women have to work harder collecting money to make up the inevitable deficit, for the interest on the Pulitzer money does not suffice to pay all the expenses of keeping up an orchestra which has no superior, and in the leaders of the different instrumental choirs, no equal in the world.

Viola Ellis Scores in Recital at Skidmore School, Saratoga

Viola Ellis, contralto, recently scored a success in her recital before the Skidmore School of Saratoga, N. Y., assisted by Max Schapiro, violinist, and Austin Conradi, pianist. Miss Ellis, who has been engaged to sing *Azucena* in Alfred Hallam's concert production of "Il Trovatore" on June 19, proved to be an artist of ability and depth of dramatic feeling. The program opened with a group of German songs, including Hil-

dach's "Lenz," Schumann's "Ich Grolle Nicht" and Wiedemann's "Dzymandias." Her second group was in English and contained Chaminade's "The Little Silver Ring," Salter's "The Cry of Rachel" and "Where My Caravan Has Rested." Her program was concluded with the "Amour, viens aider" aria from "Samson and Dalilah."

Providence Orchestra Closes Season with its Finest Performance

PROVIDENCE, May 2.—At the third and last concert of the season by the Providence Symphony Orchestra the program was especially appropriate to the Spring season. The orchestra gave its most creditable performance since its organization three years ago. After the Schumann Symphony, Hans Schneider presented Mr. Fairman with a silver lov-

ing cup from the subscribers in recognition of his work as conductor and the success he has attained in bringing his men to such a high degree of efficiency. The soloist was Annie Whelan, pianist, who played the Grieg Concerto in A Minor with much power and fine technique. G. F. H.

Comic Opera Day at Theater Club

Comic opera was the subject discussed at a recent meeting of the Theater Club in the Hotel Astor. On this occasion selections from works in this form by Victor Herbert, Julian Edwards, Jacques Offenbach and Reginald de Koven were ably presented by Flora Hardie, Vivian Wessell, Grace Hoey, Mae Sutton, Mrs. George H. Thomas, Mrs. William Maxwell, Mrs. William LeBaron and Homer G. Mowe. The chairman was Mrs. Julian Edwards.

MME. JULIA Hostater

Some London Press Notices:

Morning Post, London, May 20, 1913.—"Few singers who pay regular visits to London are listened to with more pleasure than Madame Julia Hostater, who gave a recital at Bechstein Hall last night. The general evenness of her voice was once more remarked, the few unequal mezzo notes having a valuable set off in the charm of her lower notes. Her diction, whether in English, Italian, French or German, contributed as much as anything to the value of her work. An old English selection had the place of honor at the outset, the songs being sung with a gentle sense of the music of the period. Of the German songs Brahms' 'Bei dir sind meine Gedanken' and Schumann's 'Serenade' were among the most effective. A group by Moussorgsky and Debussy concluded a recital of real worth."

The Globe, London, May 20, 1913.—"Unlike the generality of foreign lieder singers Mme. Julia Hostater began her recital last night at Bechstein Hall with a group of English songs. The implied compliment to this country was made more gratifying by the easy grace she put into her interpretations. The warmth of her voice, the purity of her diction, the ease of her phrasing, and the unaffected smoothness of her delivery gave great value to her singing of Monro's 'My Lovely Celia' and Hook's 'Mary of Alendale.' In the last-named song Mme. Hostater was also convincingly pathetic."

The Observer, London, May 25, 1913.—"The recitals of Mme. Julia Hostater are always interesting, not only for the judiciously selected and well balanced program, but for the thoroughly artistic and sensitive execution of their varied items. The clever singer was at her best, perhaps, in the group of Brahms' songs, in which a beautiful rendering of the 'Ständchen' was an outstanding feature, but the Schumann group and the delightful Moussorgsky and Debussy songs are also worthy of mention as a testimony of the artist's interpretative skill."

The Star, London, May 20, 1913.—"Mme. Hostater's reappearance at the Bechstein Hall last night was very welcome. The singer belongs to those true artists who advance step by step. She has won conspicuous success in Germany, and that proves that she has caught the spirit of German song, and that her German is the real thing. Last night she began with Scarlatti's 'Violette' and some English songs of older date, and her last group was French, very good French in grace and diction. She sang a beautiful song, 'Chant juif,' by Moussorgsky, beautifully. But she excelled in German, Schumann, Brahms, Liszt, and Hugo Wolf were laid under contribution for her interesting program, with some of their finest songs."

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CLUB AND SCHOOL CHORUSES IN FESTIVAL AT CHELSEA, MASS.



Figures in Chelsea Festival: Left to Right, Norman Arnold, tenor; Mme. Wilhelmina W. Calvert, soprano; Howard C. Davis, Conductor, and Frederic Huddy, basso

BOSTON, May 9.—The music festival held in Chelsea, Mass., on May 6 and 7 was one of the most successful ever recorded in the musical history of that city. Both concerts were conducted by Howard C. Davis, who is supervisor of music in the Chelsea public schools and director of the Mendelssohn Club.

The latter organization opened the festival on Wednesday evening, May 6, with a miscellaneous program for chorus, orchestra and solo singers and a spirited performance of Gade's "The Crusaders" for the finale. The club had the assistance of the following able soloists: Mme. Wilhelmina Wright Calvert, soprano;

Norman Arnold, tenor, and Frederic Huddy, baritone, while the Boston City Orchestra contributed valued aid.

On the following evening a chorus of high school students gave a most creditable presentation of Haydn's "The Creation" with the same soloists and orchestra as on the preceding evening. The chorus work of these young singers was admirable, and would have done credit to many a more experienced choral body. Both concerts were applauded by capacity audiences, and great credit is due Conductor Davis for his artistic achievement. The accompanying photograph was taken on the steps of the hall on the afternoon of the first concert.

W. H. L.

DEMONSTRATE "ART SCIENCE"

Gescheidt Pupils in Exposition of Dr. Miller's Vocal System

A demonstration of the efficiency of the Miller Vocal Art Science was given by the pupils of Adelaide Gescheidt at the Astor Gallery of the Waldorf Astoria, New York, on May 14. The singers who took part in the program demonstrated the different phases of the Miller Vocal Art Science, and each one showed acquirement of a correct and balanced tone to the extent of his present development. Especial mention must be made of the commendable results showed by C. Judson House, tenor; Sylvia Harris, soprano, and Mildred Borom, soprano, the predominating feature of whose singing was the excellent *mezza voce* and even *legato*.

Mr. House sang "Walter's Prize Song" from "Die Meistersinger" with dramatic insight and beauty of tone. As a contrast the tenor sang Brewer's "Fairy Pipers" and the Spross "Ishtar" to display both the lighter and heavier sides of his singing. Miss Harris displayed an excellent coloratura in "One Fine Day," from "Madama Butterfly," and Gilmore's "Slumber Song," and Miss Brown gave an artistic presentation of an aria from "Otello," and met with much enthusiastic

applause for Grieg's "Solvejg's Song." Others who were heard to good advantage were Virginia Los Kamp, contralto; Franklyn Mayer, tenor; Vernon Talmage Carey, tenor, and Bertram Bailey, bass-baritone. Incidental to the musical program was a lecture by Dr. Frank E. Miller, the originator of the Miller Vocal Art Science, on what this science means to the individual.

Thomas Egan in Portland, Ore., Recital

PORTLAND, ORE., April 29.—On Sunday afternoon at the Masonic Temple Thomas Egan, assisted by Mme. Lillian Breton, gave a delightful song recital. Mr. Egan demonstrated his ability as an exponent of Irish song. His voice, a lyric tenor of sympathetic quality, was under excellent control and he received many recalls. Mme. Breton appeared in several solos and two duets, all of which were most enjoyable.

H. C.

The stockholders of the Metropolitan Opera and Real Estate Company, at their annual meeting at the opera house, May 13, re-elected the present officers and board of directors. A. D. Juilliard was re-elected president; Charles Lanier, vice-president; G. G. Haven, treasurer, and George F. Baker, Henry A. C. Taylor and G. G. Haven, members of the executive committee.

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ENTIRE RECITAL IN ENGLISH

Grace Northrup Scores in Novel Program at Port Jervis, N. Y.

Grace Northrup, soprano, introduced a novelty in song recitals at Port Jervis, N. Y., by singing her entire program in English. This innovation proved immensely popular with the audience, which remained seated after the performance and demanded a repetition of some of the songs, such as Brewer's "The Fairy Pipers" and Kjerulf's "Oh, to Remember." The program consisted of a Schubert group, a set of Lane Wilson's arrangements of old English melodies, an aria from "Madama Butterfly" and two groups of modern English and American songs, prominent among which were Spross's "The Wind," Harriet Ware's "Wind and Lyre," Shelley's "Reveries" and Paul Bliss's "The Rosary of Spring."

On May 11 Miss Northrup sang for the Eintracht Society of Elizabeth, N. J., and scored another success in the

aria "Ave Maria" from Max Bruch's "Cross of Fire," with orchestral accompaniment. The soprano was forced to give an encore, the Bliss "Rosary of Spring," which was most enthusiastically received. The favorite of the evening was the duet, "Trot Here and There" from "Veronique," which Miss Northrup sang with Giuseppe Picco, baritone, the soprano playing the accompaniment as well.

Reed Miller Engaged by Oratorio Society for Eighth Consecutive Year

Reed Miller, the New York tenor, has been re-engaged for next season as soloist with the New York Oratorio Society. This will be his eighth consecutive season as soloist with this organization, and he appeared more than twenty times with the society during this period.

On May 12 a piano recital was given by pupils of George L. McMillan at his residence studio, New Rochelle, N. Y. The program was played by Misses Hawkins and MacClanahan.

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THE WILD FLOWER'S SONG (William Blake). C. Eb to Ab	60
LAUGHING SONG (William Blake). F. D to A	60
I LOVE THE JOCUND DANCE (William Blake). Db. C to G	60
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PUBLIC MUSIC SCHOOLS TO BE ESTABLISHED IN BERLIN

A Movement Designed to Cultivate Correct Musical Tastes Among the Masses and to Fight Abuses in Sphere of Musical Instruction—Providing an Antidote for Perverse Tendencies of the Day in Musical Germany—Edgar Stillman-Kelley's "New England" Symphony Successfully Performed in Altenburg—Moving-Picture Operas and Conductors—Melanie Kurt at Charlottenburg Opera

European Bureau of Musical America,
30 Neue Winterfeldtstrasse,
Berlin, May 7, 1914.

ONE cannot help admiring the spirit of self-criticism that, from time to time, asserts itself in musical Germany. The unquestionable progressiveness displayed here in the world of music for the last five years or so, has, of course, in some instances led to what may be termed musical eccentricities or debaucheries—whichever term may seem more applicable, according to the point of view taken.

However that may be, this tendency has come to be considered a menace to the cultivation of musical art in Germany—a feeling that is well illustrated in the latest appeal made by the Musical Pedagogic Association. This appeal is directed primarily against the many abuses existing in the sphere of musical instruction. It is claimed that a growing perversion of taste is noticeable today in Germany, and this is largely attributed to the inadequacy of public musical training. To counteract this, it is proposed to place the musical instruction of the young, at least, as far as the masses are concerned, upon a sounder footing by founding public musical schools, thereby, incidentally, also destroying detrimental influences that may adhere to private speculation in the matter of teaching.

The association has decided to found a number of such public musical schools first in Berlin and surrounding suburbs. The classes will be made up of musically talented children of the regular public schools and the older pupils of the public training schools. The main object is the education of the young in the appreciation of music and the cultivation of good taste. Attention is to be devoted to piano, stringed instruments and wind instruments. Advanced pupils are to be organized into school orchestras and especially talented children will be given the opportunity to complete their musical training. The association has appealed to all lovers of music to lend financial aid in this epoch-making undertaking.

A Stillman-Kelley Premiere

Edgar Stillman-Kelley's "New England Symphony" had a decidedly successful European premiere at the Festival of the Liszt Society in Altenburg, on Monday, April 27. The work was received with the greatest enthusiasm and the press speaks of it in terms of the highest praise. In his score the composer endeavors to portray the impressions, vicissitudes, joys and hardships of the Pilgrim Fathers. The symphony proved highly interesting throughout in thematic material, development, harmonization and orchestration.

The reception left no doubt as to the appreciation of the audience, for the

composer, who conducted, was accorded an ovation such as is commonly reserved only for Germany's most distinguished composers.

The latest innovation in Berlin is a film-opera premiere. The other evening a large audience in the "Cines" on the Nollendorf Platz watched with keen interest the scenes on the curtain of "The Story of a Pierrot" by Bessier, for which Mario Costa had written the music. The lack of general enthusiasm must be attributed to the work itself rather than to the experiment. The none too compelling drama is handicapped further by the lifeless music of Costa.

The Film Conductor

Speaking of films, it seems to be a definitely settled fact that we are to have the "moving-picture" conductor-conductor on the curtain, leading a real orchestra on to a brilliant performance of a Beethoven or Brahms symphony. After this it will probably become the thing to speak of the master works in the film language, as Beethoven's Ninth of 3000 Metres, "Italian Symphony," 997 Metres, "Heldenleben," 1500 Metres, etc. Nor will our famous conductors have to go on tour after this. Peacefully remaining at home or at their clubs, playing cards or billiards, they will be heard and seen many thousands of miles off at the head of some celebrated orchestra.

Experiments thus far made with this innovation have been successful far beyond all expectations. Arthur Nikisch, who has himself been filmed, expressed himself in terms of the greatest admiration of the results obtained. At first several minor discrepancies were noticeable between the action of the conductor on the curtain and that of the orchestra in the flesh. But, as soon as the film operator himself has grasped the tempo of a Bruckner or Beethoven symphony and the living orchestra, also, has acquired the habit of relying upon the picture of the conductor with the same trustfulness as would be shown the master himself, it is believed that the auditors will be able to find the same enjoyment that they would at concerts conducted in person. The pedagogical value of this epoch-making innovation is not to be questioned.

During the coming season, Max Fiedler will again be heard as conductor of four concerts in the Philharmonie with the Philharmonic Orchestra. The dates have been fixed for November 2, December 7, February 15 and March 8.

Melanie Kurt in "La Juive"

As the writer had not for sometime heard Mme. Melanie Kurt, the famous German prima donna, who goes to the Metropolitan next season, he dropped into the Charlottenburg Opera House last Sunday night, when Halévy's "La Juive" was the bill. Mme. Kurt was singing *Recha*. We have long since come to appreciate fully in Berlin the splendid attributes, vocal and interpretative, of Mme. Kurt and there have been times when we may have thought she had nearly reached the summit of her career. All wrong, however! In many instances, Sunday night proved a veritable revelation. The plasticity of this artist's wonderful organ has come to resemble that of a Lilli Lehmann in

the days of her supremacy. The intensity of expression, the voluptuous beauty of tone, the volume and technic this magnificent artist has at her command are rare indeed. But to me the most marked improvement in Melanie Kurt was her extraordinary development as an actress. Her powers of impersonation are to-day equal to those of the best artists of the dramatic stage.

A worthy partner to Mme. Kurt as *Recha*, was the *Eleazar*, Heinz Arensen. The extraordinary demands on a tenor which this rôle involves were overcome by Herr Arensen with the facility of a master. Moreover, the artist succeeded in giving a life-like portrayal of this figure.

But, what has the Metropolitan done to our gifted basso, Carl Braun? We have heard Braun to much better advantage on previous occasions. The Cavatina in the first act requires a great deal more cantilena and, besides, for the impressive figure of the *Cardinal*, the most distinguished style in diction is absolutely essential.

It remains to be noted, that the opera was admirably staged and that the orchestra placed somewhat greater emphasis upon rhythmical exactitude than upon purity of intonation.

Ferruccio Busoni, under the management of Guido Carreras, is to make a tour of the principal cities of Italy, accompanied by a full orchestra. Assisting soloists will be Egon Petri, the pianist, and the violinist, Arrigo Serato. Symphonies of the German masters are to be given, almost exclusively, particularly those of Mozart, which are but little known in Italy.

Beethoven Cycle Closed

The fifth concert of the Philharmonic's Beethoven Cycle brought the concert season of this organization to an official close. Beethoven's "Meeresstille und glückliche Fahrt," the C Minor Fantasie, and the Ninth Symphony formed the program. An enjoyable hearing of the Ninth Symphony at popular concerts is out of the question so long as the society is unable to engage first class soloists. Conductor Hildebrandt's interpretation of this work was one of the best things he has done during the season.

Ernest Hutcheson played the piano part of the C Minor Choral Fantasie beautifully and authoritatively. He was repeatedly recalled. The same amount of praise cannot be applied to the other soloists. The big hall of the Philharmonie was filled to suffocation.

"Monsieur Bonaparte," a comic opera by Bogumil Zepler, had its premiere at the Deutsches Opernhaus on April 27. Its success was moderate.

Alexander Heinemann has been presented with the Crown Order by the German Emperor. Mr. Heinemann will take up his residence in Berlin again after September 1, and will also teach as large a class of pupils as his concert

plans will permit. The famous baritone has a very busy concert season before him, and will also sing in oratorio on various occasions.

Max Reger, who has entirely recovered from his serious illness, will make Leipzig his permanent residence in the future, there to devote himself more than of late to composing.

The King of Roumania has conferred upon Willy Burmester, the violinist, the title of Commander of the Rumanian Crown.

Carl Flesch, the eminent violinist, and Arthur Schnabel, the celebrated pianist, have been offered and have accepted the direction of a master course for violin and piano organized by the Conservatory of Basle, Switzerland. Four weeks in September have been allotted to this course.

The Festival on May 22 to 27, in Essen, given by the German Musical Association will be opened with the "Festival Prelude" by Richard Strauss (in honor of the fiftieth birthday of the composer on June 11, and other novelties will be a fantastic work by Huber, a ballad with orchestra, "The Traveling Journeymen," by Otto Neumann; an orchestral work, "Erotikon," by Hermann Unger; the Second Symphony in F Minor of the Berlin composer, Heins Tiessen, and an overture, "Comedians," by Julius Kopsch. O. P. JACOB.

GIVE SCHOLARSHIP RECITALS

Four Peabody Students Display Fine Talent and Training

BALTIMORE, MD., May 16.—Three scholarship recitals were given this week at the Peabody Conservatory of Music, on Monday, Tuesday and Wednesday evenings, and all attracted much attention in local musical circles. These recitals mark the close of scholarship terms, usually three years, and in general the work displayed by the various participants notably reflected credit upon the institution and the several instructors, but in all cases showed that these young musicians are brilliantly talented. Those who gave recitals were S. Taylor Scott, baritone; Madeline Heyder, pianist, and (jointly) Margaret Ingle, organist, and Emily Diver, soprano.

The fourth exhibition concert by the advanced students of the Peabody Conservatory took place last night, the program being given in a highly finished style. There were compositions for organ, voice, women's chorus, cello, violin and piano by pupils under Messrs. Randolph, Phillips, Wad, Boyle, Fermin, Minetti, Hemberger, Van Hulsteijn, Bochau and Wirtz. F. C. B.

Dr. Floyd S. Muckey

(Continued from May 18th)
The vocal teacher must know that volume depends upon the number of partial tones and their combined amplitude. The amplitude of the air-waves depends upon the extent of swing of the vocal cords, dependent upon breath pressure, and resonance. Breath pressure represents expenditure of energy while resonance which is approximately 300 times as effective as breath pressure in volume is a free gift. All singers to-day lose more than one half their resonance space (upper pharynx and nose) by raising the soft palate during voice production.

He must know that quality depends wholly upon the number and relative intensities of the partial tones, and that the best quality depends upon the free vibration of the vocal cords and full use of resonance.

He must know, therefore, that correct voice production consists in the free swing of the vocal cords, free motion of the cartilages of the larynx and full use of the resonance space and must know from the quality of the tone whether these conditions exist.

(To be continued)

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TWO ORCHESTRAS IN SPOKANE CONCERTS

Both of City's Own Symphony Organizations Achieve Artistic Results

SPOKANE, WASH., May 7.—Two events of special importance to Spokane took place during the last few weeks. They were both symphony concerts. One orchestra, under Leonardo Brill, appeared at the Orpheum Theater in a classic program on April 18 before a large and distinguished audience and met with an enthusiastic reception. The performance from start to finish demonstrated the marked ability of both the conductor and his musicians. The "Egmont" Overture of Beethoven received a stirring performance and there was an even finer reading of the Mozart Symphony in G. Bizet's "L'Arlésienne" Suite also had a most satisfactory interpretation. Mr. Brill intends to renew his concerts in the near future, as he is assured of influential support.

On April 30, at the High School Auditorium, which has a seating capacity of 1,600, the other Symphony Orchestra, conducted by George A. Stout, scored another triumph for the musicians of Spokane. The hall was literally packed, hundreds standing, and at least 500 were turned away. The numbers were played with a rhythm and sparkle extremely exhilarating. The tempi was perfect and there were no ragged edges anywhere. Conductor Stout scored an emphatic success.

The principal offerings were the "Marche Militaire" of Schubert, which went with military precision and dash; "Hungarian Lustspiel," Keler Bela; "Scènes Pittoresques," Massenet, played with great delicacy and appreciation of nuances; Overture to "The Merry Wives of Windsor," Nicolai, and "Pomp and Circumstance," No. 1, by Elgar, this by far the most stirring performance of the whole evening. The soloist was Luther B. Marchant, the baritone, who sang the "Toreador Song" from "Carmen," accompanied by the orchestra.

Arrangements have just been concluded by this orchestra to give Sunday afternoon and evening open-air concerts at Natatorium Park.

The H. W. Newton Quartet introduced recently for the first time in Spokane "The Morning of the Year," by C. W. Cadman at the First Presbyterian Church. H. W. Newton, tenor; Mabel Dilts, soprano; Alice Ham, contralto, and F. W. King, bass, compose the quartet, and C. Olin Rice was accompanist. The quartet drew repeated applause, as much for the cantata itself as for the manner in which it was presented. As a prelude an arrangement of the *Adagio*

CHORUS DRAWS MEMBERS FROM FACTORY



The Heidelberg Choral Society (York, Pa.), of which M. B. Gibson is Director, and a Number of Members Are Employees of the Weaver Factory—1, M. B. Gibson; 2, E. F. Wiest; 3, John M. Welsh; 4, James S. Gantz; 5, Walter L. Rupp; 6, Le Roy Gulden; 7, Robert J. Wonderly; 8, George H. Stermer; 9, Arthur Brile; 10, Harry Beck; 11, Arthur Geist; 12, William H. Selemeyer.

YORK, PA., May 11.—The Heidelberg Choral Society, Milton B. Gibson, conductor, gave its Spring Festival recently, presenting a program which included Lowden's cantata, "Everlasting Life," and the chorus, "Come, Come Gentle Spring," from "The Seasons," and a chorus from "Tannhäuser." Marian E. Gibson, the talented daughter of the conductor of the society, sang the recitative and aria, "With Verdure Clad," from the "Creation."

At this concert the society had the assistance of Miss Gibson and these soloists: Ruby Albright, soprano; Ger-

trude Free, alto; Alfred Scarborough, tenor, and Harry E. Aughembau, baritone. Also Catherine Gotwalt, organist, and Mrs. J. Edward Ramer, pianist.

The chorus acquitted itself in a most creditable manner. It gave evidence of careful training and reflected credit upon its able conductor. Miss Gibson has a voice of particularly agreeable quality. She sings with decided freedom and her tones are full and clear.

The Heidelberg Society is now in its fourteenth year. It is made up of ninety voices and its concerts are looked upon as features of the musical season of York.

It is an interesting fact that many of the male members of the chorus are employees in the factory of the Weaver Organ & Piano Company, of York, of which Mr. Gibson is president. The interest which these men taken in musical development is an evidence of the growing attention given to musical affairs and to music itself by those whose daily work lies in totally different channels.

The fact that the heads of the piano company encourage and foster the love of music among their employees is one of the signs of the times which point not alone to the uplift in music but to the general improvement of conditions among the working people.

from Tschaikowsky's Fifth Symphony, for organ, 'cello and violin, was given impressively by C. Olin Rice, George Kirschner and Ella Kirschner.

The Lorelei Club, a chorus of forty women's voices, directed by Joseph D. Brodeur, gave another of its artistic concerts on April 28 at the First M. E. Church. The singers were heard to advantage in "The Ring," Dvorak; "The Lonely Pine," Rachmaninoff; "Beauteous Morn," German; "Ashes of Roses," Woodman; "Destiny," Huhn; "Mary Magdalene," D'Indy, and "God in Nature," Schubert. The contralto solos were sung by Mrs. Dayton Stewart, who was in good voice, while Nellie Odegard accompanied felicitously and Mrs. Lillian S. Ross supplied organ obligato. The soloists were Leonardo Brill, violinist, who played the Concerto in G Minor,

first and second movements, by Max Bruch, and Edward Bruck, who appeared for the first time on the concert platform in Spokane, in "Variations," by Boellmann. Both artists were encored. They were accompanied by Otto Strong, a newcomer, in a satisfactory manner.

The farewell concert, given by Floy Le Page, a talented and prepossessing young soprano, at the Auditorium Theater on May 6, was largely attended. Miss Le Page is going to Rome, Italy, to study with Mario Cotogni. Her voice is

a sweet soprano, flexible and ringing and she received much applause for her groups of Italian, French and English songs. She was accompanied by Enrico Tassetti with taste and expression. He performed the same service for Ferdinand Sorensen, the 'cellist, who scored a success with Dunkler's "Chanson à boire." George A. Stout, violinist, was the other assisting artist, and his numbers were much appreciated. Mrs. Ruby Redmond Stout accompanied, as always, admirably. M. S.

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HOUSTON, TEX., May 6.—The special musical pride of this city is the Houston Symphony Orchestra, which announces its closing concert for May 12. This orchestra is composed of musicians employed in Houston in various theaters, cafés and the municipal band. The conductor is Julien Paul Blitz, himself a superior artist of the 'cello, who lifts his organization far above the mediocre, with the ability of a conductor backed by thorough musicianship. Arthur Saft is concertmaster.

The orchestra has been organized and urged to success by the splendid personal work of Mrs. William Abbey, Mrs. E. B. Parker and Ima Hogg. Guarantors have been secured to place the orchestra in financial security, and the large audiences at each concert have at-

tested the interest of all Houston. It is the object of Conductor Blitz to acquaint the general public with works of Haydn and Mozart before introducing the modern composers. Mrs. Thomas N. Asbury was the soprano soloist in a recent concert.

For its officers the orchestra association has the following:

President, Mrs. Edwin B. Parker; vice-president, Ima Hogg; second vice-president, Mr. Frantz Brogniez; corresponding secretary, Mrs. William Abbey; recording secretary, Mrs. Z. F. Hillard; treasurer, H. F. MacGregor.

Last of the visiting artists' recitals were those of Julia Culp, who closed the course of the Woman's Choral Club; the Flonzaley Quartet, which concluded the Girls' Musical Series, and Mischa Elman, final soloist of the Treble Clef Club. The latter club sang under the direction of Mr. Blitz. Mrs. Robert Duff is its president. Resident recitals were those of MacElroy Johnson, director of the First Presbyterian choir, with Sam Swinford at the piano, and Katherine Allen Lively, pianist, who was assisted by Blanche Foley, soprano, and George Dorscher, tenor. K. A. L.

DUET RECITAL IN DETROIT

Mrs. MacFarlane and Mr. Jackson Sing Cadman "Sayonara"

DETROIT, MICH., May 7.—The duet recital given at the Church of Our Father on the evening of May 6, was a decided innovation in Detroit. The program was a most interesting one and was enthusiastically received by a large audience. The contributing artists were Mrs. Harriet Story MacFarlane, mezzo-contralto; Archibald C. Jackson, baritone, and Mrs. Lillian Bachman Silver, accompanist.

The voices of Mrs. MacFarlane and Mr. Jackson blended exceptionally well and their work was finished to the last degree. Their opening number was "Sayonara," by Charles Wakefield Cadman, given in Detroit for the first time. At no time did the artists fail to make the audience appreciate the beauties of the score. The effective duet numbers included the Love Scene from Amy Woodford Finden's "Pagoda of Flowers" and two other groups, concluding with the "Night Hymn at Sea" by Young Thomas. The singers also displayed their individual gifts in solo groups, Mrs. MacFarlane delighting especially in some Cadman songs, and Mr. Johnson giving a fine delivery of "The Lark Now Leaves His Watery Nest." Especial mention should be made of Mrs. Silver as a brilliant pianist and a sympathetic accompanist. E. C. B.

President of Philadelphia Operatic Society Resigns

PHILADELPHIA, May 9.—John Curtis, first president of the Philadelphia Operatic Society and its founder in 1906, has resigned from the organization, taking this action, it is said, as a result of internal dissension in the society.

Enrico Caruso made his first appearance of the season at Covent Garden, London, May 14, as Rhadames in "Aida," with Emmy Destinn in the title rôle and Mme. Kirkby Lunn as Amneris. Cables from London say that he was in superb voice and had a great reception.

HUGE MILWAUKEE CHORUS

Five Hundred Singers Engaged in Concert by Arion and Cecilian Forces

MILWAUKEE, May 11.—Not since the memorable joint concert last June at the Milwaukee Auditorium by the Milwaukee A Capella Choir and the Chicago Singverein, when about 600 singers occupied the stage, has there been a concert of such vast proportions as the closing concert of the season by the Arion Musical Club, the Cecilian Choir and the Arion Junior Chorus, a combination of more than 500 singers, at the Auditorium on Tuesday. An audience of 2,250 was present, marking another record for the Arions. Lucille Stevenson and M. J. Brines were soloists.

The Arion and Cecilian choirs have long been recognized as representing a standard in choral work and therefore the admirable work done by the junior choir, consisting of 150 high school boys and girls and 250 children from the grammar grades of Milwaukee public schools may be called the feature of the concert. The Arion Society, with Dr. Daniel Protheroe, director, received unstinted credit for its great work in organizing and training this group of children.

Miss Stevenson scored in the singularly beautiful "Dearest Night," while Mr. Brines, a pleasing tenor, made his greatest success in the Schumann "Dedication" song. M. N. S.

Springfield Soloists in Amherst College

SPRINGFIELD, MASS., May 11.—Soloists from this city helped make the final concert at Amherst College, Amherst, Friday night, a success. It was an all-Haydn concert, his beautiful Symphony in D and "Spring" and "Summer," from "The Seasons," being given. The soloists were Mrs. F. Leon Sample, soprano; C. L. Hoyt, tenor; Eugene Stinson, baritone. The glory of the evening went to Prof. William P. Bigelow, head of the music department of the college, who trained both the high school and college choruses, numbering more than 200 singers. V. H. L.

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CONCERT FOR CEMBALO

American Chief Performer in Out-of-the-Ordinary Berlin Program

BERLIN, May 1.—That most charity concerts are bores seemed to have been realized by the managing committee of the Spanish Red Cross Society, which arranged a concert for last Wednesday evening. For here a redeeming feature was introduced in the use of a clavichem-balo, made in the Germany of to-day, according to the ancient ideas applied to this instrument. To conform with the atmosphere of the cembalo, appropriate compositions had been selected.

As performer on this instrument, our talented young countryman, Arthur Loesser, of New York, had been selected. With surprising mastery of such alien accessories as the unaccustomed registers (the instrument having two keyboards), and with a subtle sense of the possibilities of altered shading on this instrument, Mr. Loesser played two pieces by Bach and Scarlatti, as also the accompaniments to songs of the eighteenth century interpreted acceptably by Margaret Bergh-Steingraeber and a Sonata in D of Sterkel (1750-1817). He was frantically acclaimed by the large audience.

Further to be mentioned were Lola Artot de Padilla and Herr Bronsgeest, of the Royal Opera, and, above all, that splendid violinist, Prof. José Manen, who, especially in a group of four smaller numbers—three of which had been arranged by himself—took his auditors by storm.

O. P. J.

Katherine Galloway Able Soloist with Connecticut Chorus

MERIDEN, CONN., May 9.—Highly interesting was the program presented by the Masonic Choir of Waterbury on May 6 at Poli's. Several Indian songs, among them Paul Bliss's short but effective "Redman's Death Chant" and Arthur Foote's cantata, "The Farewell of Hiawatha," aroused especial interest. An unfamiliar name to Meriden music lovers was that of Katherine Galloway. The young soprano, however, quickly won her way into the hearts of her auditors with songs by Cadman, Del Riego and Filke. Ralph E. Douglass supplied excellent accompaniments.

W. E. C.

"Seasons" by Amherst Choruses

AMHERST, MASS., May 11.—Haydn's oratorio "The Seasons" was presented on May 8 by the combined choruses of Amherst College and the high school. The soloists were Mrs. F. Leon Sample, soprano; C. L. Hoyt, tenor, and Eugene Stinson, basso. Preceding the oratorio Haydn's "Londoner" Symphony was played by members of the Springfield Philharmonic Orchestra.

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MAGGIE TEYTE CHALLENGED TO GOLF MATCH BY OPEN CHAMPION



—Photo (c) by Ruttenberg.

Maggie Teyte, English Prima Donna, and Francis Ouimet, Open Golf Champion of the United States

PARIS, May 15.—Maggie Teyte, the English soprano, has been challenged to a game of golf at Chantilly by Francis Ouimet, open champion of the United States, who is now playing on European links. The two young golfers first matched their skill last New Year's at the Brae Burn Club near Boston, when Miss Teyte was singing at the Boston

Opera. Owing to the cold Mr. Ouimet gave up at the tenth green and the present challenge marks the continuation of that contest.

Miss Teyte sang the *Page* last night in Henry Russell's Paris production of "Un Ballo in Maschera," and she is also to appear as *Cherubino* in "The Marriage of Figaro" and *Zerlina* in "Don Giovanni."

"Redemption" and Fine Recitals Mark Festival at Tiffin, O.

TIFFIN, O., May 7.—The University Oratorio Society, Frank W. Gillis, director, gave its annual musical festival in Rickly Chapel on April 28 and 29. Gounod's "Redemption" was presented on the first evening, on which assisting soloists were Marie Kaiser, soprano; Walter Earnest, tenor, and Charles Lut-

ton, bass. Miss Kaiser scored decisively with her splendid delivery of "They Shall Rise to Light Supernal," taking the high C with remarkably little effort. On the following afternoon Rebecca Davidson, the talented young Pittsburgh pianist, gave an enjoyable piano recital, winning high praise for her interpretative gifts. In the evening Miss Kaiser and Messrs. Earnest and Lutton closed the festival with a delightful recital.

CONCERT FOR POLICE FUND

Funes Program Aids Families of Men Killed While on Duty

When Mayor Mitchell received the little pianist, Manolito Funes, in the box of honor at the Waldorf-Astoria on May 12 it was in recognition of the Spanish boy's thoughtfulness in arranging his concert of that evening for the benefit of the Honor Legion Fund of the New York police. This event brought a considerable sum to the widows and children of the policemen killed while on duty, and it was in keeping with the spirit of the occasion that most of the program was given by youthful performers. Master Funes was introduced by Mrs. W. R. Chapman, president of the Rubinstein Club, which has been interested in the lad's career.

Remarkable was the playing of the chubby Manolito, and his performances of the Beethoven "Moonlight" Sonata, Liszt's Twelfth Rhapsody and shorter pieces indicated that with proper nourishing of his gifts his career will be worth watching. He added an encore, the "Poupée Valsante" of Poldini. Further youthful talent was manifested by Edgar Donovan, boy soprano, who invaded the field of prima donnas by singing "Un bel di" from "Madama Butterfly." He also won applause with Schumann's "Widmung" and Ronald's "Down in the Forest," with an added "My Laddie" of Thayer.

Refreshing was the sparkling singing of Florence Anderson-Otis, the popular concert soprano, in Hallett Gilbert's "A Maiden's Yea and Nay" and "In the Moonlight," with the composer at the piano. "The Last Rose of Summer" was her admired encore. Mabel McKinley was forced to supplement her closing song group, which included one of her own songs.

K. S. C.

Songs by Accompanist Win Favor in Brydon's Virginia Recital

WILLIAMSBURG, VA., May 9.—The recent recital given by Robert Brydon, Jr., baritone, at William and Mary College attracted a discerning and appreciative audience. His varied program on this occasion included classic songs, operatic numbers, old favorite songs and modern works. After each group Mr. Brydon's accompanist, Walter Edward Howe, was heard in several well played piano numbers by MacDowell, Chopin and Liszt. Two songs by the pianist were included in the last group and as presented by the baritone were most favorably received.

One of the hearers of Willy Ferrero, the boy conductor, when he directed a Beethoven-Wagner program in Albert Hall, London, April 28, was Queen Alexandra. The boy conducted from memory and it is related that when the players occasionally made an intentional mistake the boy promptly rebuked them and ordered the passage repeated.

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DRAMATIC ORIGINS OF COMMUNITY MUSIC-DRAMA

The Pageant as Raw Material—Definitions—Limitations of English Pageant—American Conditions Different—Influence of the Masque—A New Dramatic Content

By ARTHUR FARWELL

SINCE the coming art-form of the people, which in the present connection has been referred to as Community Music-Drama, is arising upon the pageant as a foundation, it is important to know what this "pageant" is, both physically and spiritually. The preceding chapters have led us to realize in some measure what community music-drama must be, but it remains to show just how far the present-day American pageant affords the raw material, the stuff, both physically and spiritually, out of which the new music-drama is to be made.

However interesting it may be to the analyst and historian to trace the evolution of the modern English and American pageant from medieval pageantry, it is with the transmutation of the present pageant into community music-drama—a practical, living and sufficing form of expression for our people—that we must be chiefly concerned. Leaving medieval definitions, then, out of the question, we find two extant definitions of the modern pageant, by two representative pioneers of the pageant movement, English and American. The first is by Louis N. Parker, playwright, and the originator of the modern pageant in England, from which the American pageant has taken its rise. Writing in *New Boston*, in the November issue, 1910, Mr. Parker said that "a pageant is part of the great Festival of Thanksgiving to Almighty God for the past glory of a city and for its present prosperity." The other definition of the pageant is by William Chauncy Langdon, author of a number of the most significant American pageants, and first president of the American Pageant Association. Mr. Langdon says: "A pageant is a drama of which the place is the hero and its history is the plot."

Analysis of Definitions

These expressions are indicative rather than definitive, the first of the spirit animating the English pageant, and the second of the form to which that pageant inclines in its American manifestation. The English pageant is distinctly a link between the medieval pageant and the newly arising American community-drama. In Mr. Parker's expression is a lingering sense of old-world splendor, of a concern mainly with the glories of the past, to which is added a grateful, though not an inquiring, attitude toward the present. And, in fact, the historical representations of communities, in the English pageants, are commonly brought down only to a period of several hun-

dred years before the present time. The religious spirit of the pageant, so strongly brought forward by Mr. Parker, is, in one way or another, united to it at its very roots, for so broad an expression of humanity cannot exist without in some way manifesting man's own conception of his relation to God and the universe. This matter will be given special consideration in another place. Mr. Parker's use of the term "festival" is important, for it is precisely this element which carries the pageant outside the sphere of artistic convention and commerce, and lifts it into the sphere of joy in art. To sum up, then, the pageant, as conceived by Mr. Parker, is a form animated by a blending of retrospect, faith, thanksgiving and joy.

Mr. Langdon's definition, by the use of the term "drama," hits at once upon the point of departure of the American pageant from the English, and upon its central character. This central character of the American pageant is thus its dramatic aspect, and drama is—Action. As the content of the pageant is conceded by both English and American definitions to identify itself with the interests of a given "place" or "city," that Action must refer to the place or city as a whole. Herein, when the pageant is enacted by a representative body of the citizens of a given place, lies the response of the pageant to the democratic need; and herein the origin of the terms "community drama," Mr. Langdon's drama of "place," the "civic drama" of Mr. Percy MacKaye, and my own "community music-drama." The possible expansion of the content of such a people's drama is a subject which may be left for a future discussion.

The different positions held by England and America toward the pageant as drama are plainly to be seen, and account fully for the apparently ephemeral and not deeply rooted character of the pageant in England, and its seizure by America as the progenitor of a form satisfying a deep national need. Shakespeare sits heavily upon England, and the Shakespearean tradition has long identified the dramatic ideal with the traditional theater. The pageant in England, therefore, although in a certain broad sense a dramatic representation, neither invades nor aspires to invade the realm of drama in the truest sense of the word. And since mere pseudo-dramatic spectacles of the past must pall in a short time, however magnificently presented, the English pageant, if its present character is maintained, can scarcely be expected to have before it an evolution, or more than the briefest life. The truth of this circumstance appears to be borne out by a recent communication to the writer from Mr. Parker himself. And it is indicative of the English attitude in the matter that Mr. Parker has returned from the pageant to the traditional theater, although it is a "pageant play," "Joseph and His Brethren" (in providing the music for which I had my initial experience in something akin to pageant composition), that has been among his greatest recent successes. Mr. Parker is, none the less, the founder of the present-day pageant.

In America a fundamentally different set of conditions obtains. The American dramatic ideal and form is yet to be established; the dramatic future is open and flexible. Since our national history is so briefly summed up, the Action of our pageant is quickly forced up against the present, and even into the region of our dream of the future; whence it comes about that we easily pass over from historical representation to symbol and allegory—the forces of civilization

and evolution impersonated and dramatized. The particularized force in action—the type of dramatic entity—thus returns to our national dramatic life by way of the pageant, now become drama, and places this new drama in a relation to the people which affords it a vista of infinite development. In America, therefore, the dramatic idea, in its highest and truest sense, is as free to find its way forward in a form deriving from the pageant, as in the traditional theater. And in the former course it is stimulated by our national ideal of democracy. The English Pageant of recent years, however much it may have been nurtured by the universally arising democratic ideal, has still, in its estate of festive spectacle rather than veritable drama, not wholly escaped being a reflection of the pageant produced by that earlier condition in which it was a form of amusement and distraction provided by monarchs as an opiate for the dissatisfactions of an oppressed populace. This was the function frequently fulfilled by the pageant of medieval times, and far from that as the modern English pageant has been, it has halted on the middle ground of a merely potential democracy and a merely potential dramatic form, leaving it for America to transform it into a veritable people's drama, wherein the community itself, freely willing it, shall find a satisfying dramatic self-expression.

Influence of the Masque

If the masque claims, with the pageant, its share in providing the foundation of an American community drama; if the pageant draws upon the masque for its lyrical and symbolistic moments; and if the masque borrows its broader scenic offerings from the pageant; it is to be remembered that it is the pageant form that first opened up for us the broad opportunity of popular dramatic expression, and that whatever the outcome of these interblendings of earlier dramatic forms, it is one single need that all are striving to satisfy—the need of an art-form of sufficient depth and breadth for the self-realization in expression of the modern American community. Just so far as the pageant proper lacks the truest elements of drama, so far will it have to draw upon other dramatic art-forms, including the masque, which contain those elements. And just so far as the

masque, and the play generally, whether symbolistic or realistic, lack communal inclusiveness, so far must they merge and dissolve themselves in the pageant form in order to attain to the needed breadth of community drama.

New Dramatic Content

But community drama itself has arisen only because a new dramatic content has presented itself to mankind. The socialization of the community has at last reached the point where the community, as a whole, demands a unifying, all-human, and joyous mode of self-realization and self-idealization, and this is to be found nowhere but in the community drama. Here again the pageant reveals its specially appropriate progenitive character for a new order of community drama, for the pageant form comes already bearing in its fundamental conception the idea of community expression. With such impressive breadth and rare beauty, however, has Mr. MacKaye realized this community expression in his "Masque of St. Louis" (which is to follow Mr. Joseph Linden Smith's "Pageant of St. Louis," in the performances to be given at the end of this month) that even the close student of these developments is left wondering whether the community drama of the future will take its determining color and imaginative quality ultimately from the pageant or from such forms of symbolic drama as the masque. This will be determined, in the course of practical evolution, only by the progressive discovery of what it is that is to be expressed. Certain it is that the maker of community drama must feel and have the most complete freedom in his choice of the means of dramatic expression, and even if the analysis of the foregoing chapters has guided us inevitably to the pageant as the indicative and potential form of that drama, it is equally certain that all dramatic forms of the past must contribute whatever of value they have for its upbuilding.

We have already seen how the fullest development of music necessarily leads at last to the birth of community music-drama. We may now see how the same goal is approached from the side of pure drama. No sooner does the dramatic evolution thus briefly sketched in the present chapter give rise to community drama, than that drama must turn and open her arms to her waiting sister art—Music; for without her she must pursue her lonely course deprived of the co-operation of the most potent artistic force for emotional stimulation, "atmospheric" envelopment, and spiritual exaltation which the modern world has discovered and evoked. And so we find the makers of community drama requiring an ever greater fulfillment of music's possibilities in the new dramatic form, to what end we may in some measure perceive by a further consideration of the subject.



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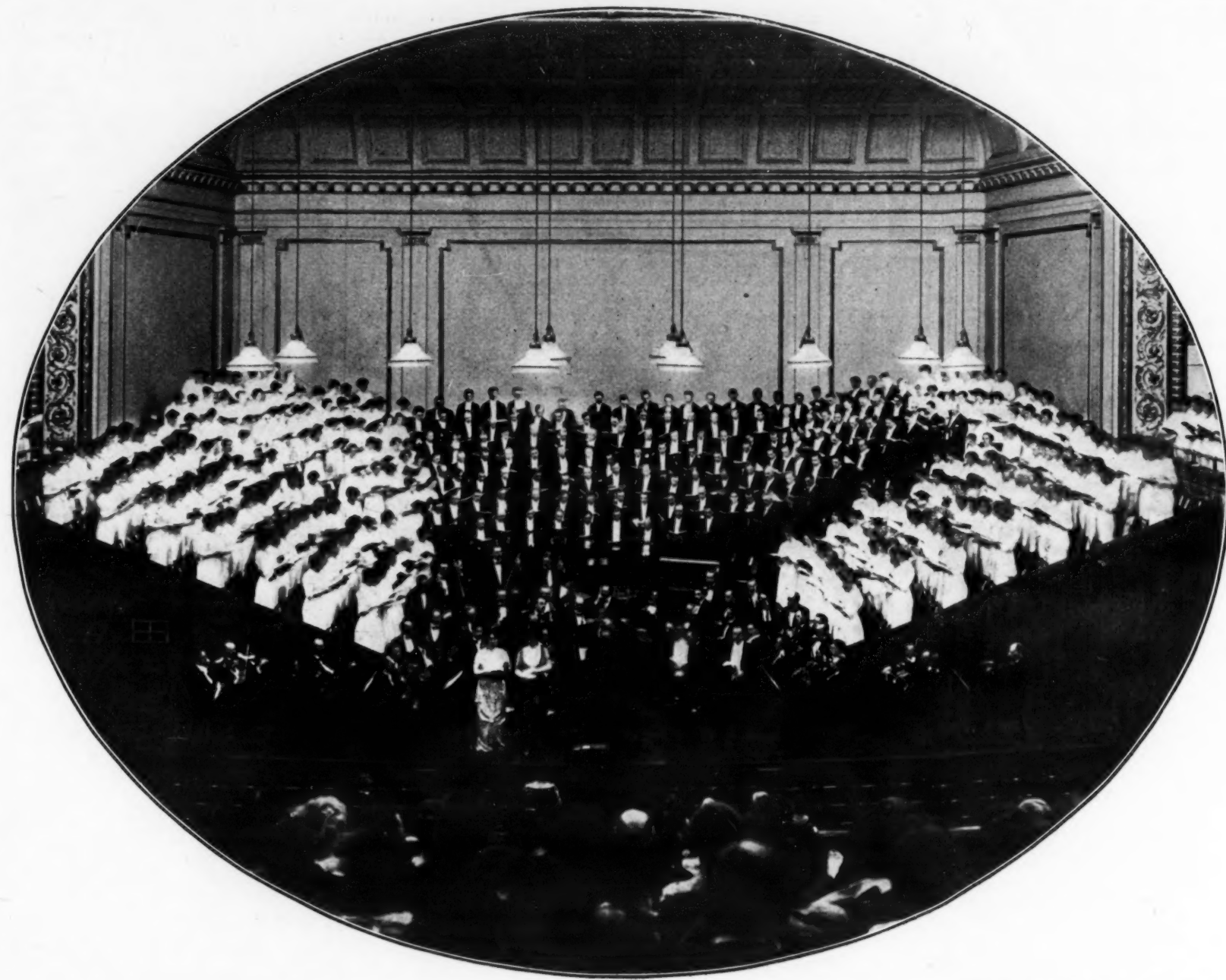
EXPANSION MARKS MAY FESTIVAL OF SPRINGFIELD, MASS.

With Number of Concerts Raised to Five and Increased Expenditure for Orchestra, Association Has Balance in Treasury—Bishop's Chorus Largest in Festival's History, Does Fine Work—Staid New England City Greets Amato with Cheers—Individual Successes for Nine Noted Artists

Springfield, Mass., May 17.

NOTABLE in many respects was the twelfth annual May festival of the Springfield association. For the first time five concerts were given, extending over three nights and two matinées. Another important feature in the success was the splendid playing of fifty members of the Metropolitan Opera House Orchestra, under the direction of Richard Hagemann. Early financial returns indicate that despite the added expense of two more concerts, and of employing the Metropolitan orchestra at practically twice the figure of former orchestras, there will be a balance in the treasury. As the local festival is not run to make money, it means that an even better festival will be given in 1915, if money can accomplish it.

Never before has an audience in this staid New England city stood up and cheered an artist. Pasquale Amato was the recipient of this overwhelming ovation as the soloist at last night's final concert. The reception given him was astounding. For minutes the 3,500 hearers applauded, cheered and stamped their feet, and many in the gallery whistled. Shouts of "bravissimo!"; "encore! encore!"; and "Amato!" reminded one of



—Photo by Copeland and Dodge

Scene at the opening night of the Springfield festival as Verdi's "Manzoni Requiem" was presented, with John J. Bishop as conductor, and these soloists: Florence Hinkle, Louise Homer, Paul Althouse and Andrea Sarto

sonally conducted Metropolitan Opera House affair, with Louise Homer, Herbert

stand out preeminently as responsible for the artistic success, John J. Bishop, and Mr. Hagemann. The former has worked wonders with a chorus that can stand comparison with the best in the country; the latter gave this city as fine orchestral music as has ever been heard here at a festival. Mr. Bishop is one of the most thorough drill-masters to be found, and his musicianship is as great as his training ability.

The opening concert, Thursday evening, was given over to a performance of Verdi's "Requiem." Mme. Homer's superb artistry and beautiful voice added the necessary dignity and charm to the splendid performance. She sang her solo "Liber scriptus proferetur," with much breadth of style. Her duet with Miss Hinkle, later in the "Dies Irae," was magnificent, the voices of both singers blending beautifully.

It was a pleasure to hear Miss Hinkle, so completely has she grown in all her powers during the past two seasons. In the final "Libera Me" her beautiful, resonant high C stood out above the full chorus and orchestra *fortissimo*. Miss Hinkle sang her important part with intelligence. Paul Althouse and Andrea Sarto, respectively, handled the tenor and baritone parts most effectively.

The chorus was at its best. Bert Curley, director of the large Catholic choir in Schenectady, N. Y., came to Springfield last week just to hear the chorus, and his estimate of the organization is that it is one of the very best. All the essentials of finished choral work were to be found, good voices, fine balance of parts; precision of attack, and an ability to watch the conductor. Mr. Bishop was at all times completely in control of his forces, and his reading of the various scores was but further indication of his growing artistry. Probably the most appreciable feature of the opening concert was the superiority of the Metropolitan orchestra as an accompanying medium.

Maud Powell Matinée Star

Two splendid concerts were given Friday, Maud Powell being the star in the afternoon. Mme. Powell has scarcely ever played better than she did in the Saint-Saëns B Minor Concerto. Boisdreff's "Au Bord d'un Ruisseau," to the harp accompaniment of William Van der Wall, was an admired encore. Later Miss Powell played with accomplished art the Tenaglia aria and Hubay's "Hejre Kati," giving as an effective encore Sauret's "Farfalla." The orchestral offerings won much praise.

Herbert Witherspoon's *Mephistopheles* at the evening performance of the

Berlioz "Damnation of Faust" was fully up to the Witherspoon standard, and the generous applause indicated that the audience fully appreciated the basso's art. Evan Williams won his third success in a year in this city. One did not need a score or program to comprehend the libretto of the work, for both men enunciated so clearly that their words were distinctly heard in even the remotest corners of the huge hall. Josephine Knight sang effectively her two arias in the ungrateful rôle of *Marguerite*. The chorus and orchestra did splendid work. John F. Ahern sang acceptably the Brander "Song of the Rat."

Two Crowded Houses

Saturday was the crowning day of the festival. At both concerts the house was practically sold out, and the soloists were the ever popular Alma Gluck in the afternoon and Mr. Amato in the evening. The orchestra did its best work in Beethoven's Fifth Symphony.

Miss Gluck was as charming as ever. In her encore to Bishop's "Lo, Hear the Gentle Lark," Charpentier's "Depuis le jour," from "Louise," Miss Gluck did her best work, singing with especial clarity and sweetness. Miss Gluck sang an interesting group of folk-songs, to which she was forced to respond with three encores, "La Bergère aux Champs," the Spross "Will o' the Wisp" and "Home, Sweet Home."

In the final concert Mr. Amato stepped to the platform amid thundering applause. He sang with fine dramatic effect the "Credo" from "Otello," and the encore, the "Pagliacci" Prologue, was no less effectively sung. Mr. Amato gave three Neapolitan songs to the accompaniment of Mr. Hagemann, who had also accompanied Miss Gluck. After five recalls the baritone repeated the de Crescenzo "Tarantella Sincera." When he had finished the "Brindisi" from "Hamlet," the applause was deafening. Then people began to cheer, and soon half the audience was on its feet shouting. In response to this demonstration Mr. Amato sang the "Largo al factotum" from "The Barber of Seville." His reception after this was nearly as enthusiastic as the previous one.

The male chorus of 140 sang the "Plainsman's Song" of Paul Bliss so rousing that the audience demanded its repetition. The orchestra's "Rosenkavalier" waltzes proved a popular novelty, but the "Blue Danube" found more favor. Bringing the festival to a close was the "Inflammatus" from "Stabat Mater," with Miss Knight at her best as soloist. The chorus and orchestra were excellent.

VICTOR H. LAWN.



Snapshots at the Springfield festival: No. 1, Richard Hagemann, conductor, and Richard Copley, of the Wolfsohn Bureau of New York; No. 2, Paul Althouse, Florence Hinkle, Louise Homer and Andrea Sarto; No. 3, Josephine Knight, Evan Williams and Richard Hagemann; No. 4, Herbert Witherspoon, Maud Powell and H. Godfrey Turner

the demonstrations at the Metropolitan on "Caruso-nights." And the noted baritone was in fine voice. Despite a wearisome 700-mile trip from Ann Arbor, Mich., where he had sung the night before, and which landed him in Springfield scarcely an hour before the concert, Mr. Amato sang with his usual beauty of tone and fine artistry.

The festival was somewhat of a per-

Witherspoon, Amato, Paul Althouse and the orchestra all on the program. Alma Gluck, Maud Powell, Florence Hinkle, Josephine Knight, Evan Williams and Andrea Sarto were the other soloists. The chorus numbered 422, the largest that has sung at a local festival.

The festival just closed was the most successful, artistically and financially, ever held in Springfield. Two names

NOVEL START FOR TRENTON FESTIVAL

Free Concert by Local Musicians
Stirs Interest in Uplift
Movement

[From a Staff Correspondent.]
Trenton, N. J., May 19.

WITH the State of New Jersey providing a massive auditorium in the Second Regiment Armory and with the city of Trenton represented in the opening address of Mayor Frederick W. Donnelly, the third annual Trenton music festival was ushered in by a novel Sunday afternoon concert on May 17. This concert was given free to the public, and the response was such as entirely to fill the huge hall. This program generated so much enthusiasm that it served as an eloquent evangel for the gospel of Trenton's musical uplift, which is the animating principle of this educational movement. When C. C. Dreshman, head of the local Y. M. C. A., in his speech urged all those who favored the movement to hold up their hands, the waving expanse of arms was a unanimous vote of support to Director Otto Poleman and the other projectors of the festival.

While the great doors of the armory were thrown open free to the public, it was announced beforehand that a silver offering would be taken up. This was used to defray the expenses of the Sunday concert, which were limited practically to the salaries of the musicians in the Trenton Festival Orchestra, who could not volunteer their services. Although a few outside men were drafted to complete the ensemble, the nucleus of the orchestra was made up of local musicians. All the other participants in the concert gave their services, from Mr. Poleman, who had given a year's work to the cause, down to the soloists and members of the Festival Chorus.

Entirely of resident talent was this initial program, and its success was such as to give Trenton confidence in its own musicians. The Dubois "Seven Last Words of Christ" was the leading feature of the afternoon, and it was given

an impressive performance under Mr. Poleman's efficient baton. His choristers delivered their effective passages with much credit to themselves and to their conductor. Carolyn Edmond sang the soprano rôle with vocal beauty and devotional exaltation. In fact, her fine performance entitled her to a place in a cast of artists with national reputations. James A. Newell gave a fervent presentation of the baritone part, and his work was highly appreciated. The smoothly flowing lyric tenor of Raymond Parker was happily employed and enthusiastically greeted.

Trenton's creative talent was represented pleasingly in the aria "Look Upon Me, Lord," by Edward A. Mueller, presented with uplifting feeling by Mrs. Raymond Hutchinson, an excellent contralto, with the composer at the piano and with a violin obbligato by J. K. Witzeman. An added number was Mendelssohn's "O, Rest in the Lord," sung by Norman Reeves, a boy soprano from St. Michael's Church, with Eugene Wyatt, choirmaster of that church, as accompanist. Albert Stretch conducted the orchestra in a finished manner and achieved highly praiseworthy results in Schubert's "Unfinished" Symphony, Ganne's "Extase" and the March from the Delibes "Sylvia."

That this concert might not interfere with the sessions of the various Sunday Schools the time for beginning was placed at 4:15. The devotional tone of the whole program was set by the invocation of Rev. Alfred C. Busch, pastor of the Second Presbyterian Church.

Schumann-Heink's Welcome

German night brought about 4,300 persons to the armory for the return of Mme. Schumann-Heink, who had been a beloved soloist of the children's matinee in the preceding festival. The noted contralto was in her best vocal form and the classic beauty of her *Vitellia* aria from Mozart's "Sextus" called forth a demand for an encore. Her audience was moved by her beautiful delivery of the "Spring Song" from "Samson and Delilah," sung in German, and the United German Singers led the warm applause. Of her group of songs in English, a gem was the Landon Ronald "Down in the Forest," in which she achieved some high *pianissimi* that sopranos might envy. After her refreshing "Good Morning, Sue" of Delibes, the

singer added the requested favorites, "The Rosary" and "Spinnerliedchen," to the delight of all her hearers.

Julius G. Kumme conducted the half dozen allied German societies to general approbation, and they exhibited commendable delicacy of nuance in Mendelssohn's "Der Jaeger Abschied" and various part songs, including the Van der Stucken arrangement of "Old Black Joe." Richard Hageman and the Metropolitan Opera Orchestra won a large share of praise, and the audience was enlivened by the rhythmic charm of their "Henry VIII" ballet suite and stirred by their sweeping performance of the first "Pomp and Circumstance" March of Elgar, which was a triumphant close for the concert. KENNETH S. CLARK.

DR. SCHNEE TO RETURN

Trainer of Pianists' Hands Plans Visit to Several Cities Here

Dr. Woldemar Schnee, who discovered the Schnee hand training system for pianists, will return to Berlin on June 1, after having spent his first season in New York. According to his present plans, he will return to his quarters at the Hotel Mar-



Dr. Woldemar Schnee

seilles, New York, next Fall to remain only from four to six weeks, after which he will make a tour of the principal cities of the United States, including Chicago, Boston, Philadelphia, New Orleans and Cincinnati. In New York, Mr. Schnee, has become better known in his capacity as hand-trainer, whereas in Europe, particularly in Germany and England he is just as well known as a Hand Specialist for "overplayed" hands (Neuritis), in which cases his resulting cures are said to be noteworthy. Such artists as Paderewski, Xaver Scharwenka, Ernest Schelling, and many others have undergone treatment with Dr. Schnee.

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SAYS ITALY IS PREJUDICED AGAINST CONCERTS

Umberto Sorrentino Relates That Audiences in His Native Country Have Little Use for Music Without Stage Action.

THE general public, which interests itself in music and matters musical, regards the three great divisions, namely, opera, concert and oratorio, as existing in virtually all lands which foster music as a fine art. Those who have visited abroad and have remained in the various countries long enough to realize the status of musical affairs there have been surprised with the small amount of time and effort given to concerts in the Latin countries. The explanation has often been offered that the Latin temperament is not suited to anything but the stage in musical art. Perhaps it is so. It would seem, however, that with due cultivation the Latin singer may make him or herself, as the case may be, a concert artist who can hope to win quite as noteworthy success in this field as on the lyric stage.

America has in recent years made the acquaintance of a young Italian tenor whose career in this country is a case in point. This is Umberto Sorrentino, who has sung in concert with gratifying results and who has established himself here firmly. He has admired the American spirit of doing things and has accordingly made it his. Energetic and ambitious, he is keen to the possibilities which this land offers to a hard worker; he has studied English faithfully, so that he may not only sing English songs, but so that he may conduct his correspondence in it with facility. And recently he has taken up the writing of special articles which have been accepted in the widely circulated *Sunday Magazine*, a periodical which appear as supplement to many Sunday newspapers throughout the country.

Mr. Sorrentino spoke recently to a MUSICAL AMERICA representative on the matter of concert work. "Italy," said the tenor, "is prejudiced against concerts. And the prejudice is there, no matter how famous the soloists or how admirable the program. The concert is always regarded as an emasculated imitation of grand opera. What few vocal concerts are given consist of stereotyped grand opera arias, and perhaps a group or two of Tosti's songs. Novelty and variety are practically unknown, and violin and instrumental soloists in particular, have an unusually hard road to travel. So it was really like striking into an unknown field for an Italian tenor, all of whose previous experience had been in opera, to break away and



Umberto Sorrentino, Italian Tenor Who Has Won Successes in Concert

take up concert work—for a time, anyhow—as a serious profession."

The tenor, who is still in his twenties, is perhaps rather young to have violated a national tradition in adopting the concert field as his means of artistic expression. He feels, however, that his decision was effected by a conviction. "And conviction," he adds, "is not a question of age; it is rather a matter of temperament and understanding." His entry into the concert field here was a wise move, since he is practically alone, concert tournées being undertaken only periodically by other tenors of his nationality. Nor is he blind to the fact that the situation has aided him.

"Business is the key-note of the success of most of the world-famous artists. It is not a commercial instinct that makes me mention this, but a desire to show openly that I regard it as important. There must be business acumen and method in dealing with the various problems which confront us in addition to having the ability to do artistic work.

What the Concert Artist Needs

"A definite campaign, a clear vision of what is to be accomplished, a comprehensive recognition of one's abilities and shortcomings—these are as indispensable to a musician as the knowledge of values, credits and methods is to a business man. This explains why many artists with wonderful voices, or splendid technical ability, never achieve anything like their full measure of success. They haven't any 'show windows' in which to display their 'wares'; they fail to advertise as extensively as they

Average Italian Artist, He Declares, Finds It Hard to Impress Hearers Without Resorting to Gesture or Pantomime.

should; or they neglect certain social advantages that might be helpful, were they but to take the trouble to cultivate them."

During the season which has just come to a close Mr. Sorrentino has sung a long list of engagements, ranging from appearances with such well-known organizations as the St. Louis Symphony, Max Zach, conductor, to private clubs, like the Rubinstein Club of New York. The tenor is enthusiastic over his next season's work, for several prominent orchestral appearances are virtually closed for him already. Returning to the subject of concert work for a moment, he said: "To my mind a much more perfect technical equipment, a far greater amount of poise and interpretative ability is required to achieve a high degree of success on the concert than on the operatic stage. I speak facts from my own experience, as I have sung opera before some mighty critical audiences. There is a quality of refinement in finished concert work that is rarely essential in opera. And, further, a concert audience is almost invariably ultra-intelligent; a concert number must stand or fall upon its own merits as a pure piece of music, technique, or interpretation. To repress, to express, and at the same time to excite and influence an audience, without resorting to physical manifestations of emotion, gesture, pantomime, or dramatic action, is impossible for the average Italian, without diligent practice and a peculiar adaptability. It is the natural thing for an Italian to talk, when he does so, with hands, features and body. And Italian audiences are used to this method of musical conversation. They prefer that musical expression should suit the action to the word, and the word to the action."

Just as the interviewer was about to leave the tenor interrupted. "I want to tell you how appreciative I at all times try to be. A word of encouragement coming at the right moment may prove invaluable to one struggling for success. In my case it occurred as I was on the verge of confessing defeat, giving up my concert career and returning to Europe; a commendatory paragraph in MUSICAL AMERICA, in 'Mephisto's' column, changed my entire attitude. It was a most kind and generous appreciation of my work in a concert of a few nights previous. I did not meet Mephisto—whom I have always since regarded as the reverse of sinister—in fact, I do not even yet know who uses this grim pen-name. But his courtesy and encouragement put new life and spirit in me."

LOWELL CHORUS IN "FAUST"

Prominent Soloists Assist as Eusebius G. Hood Conducts

LOWELL, MASS., May 16.—The Lowell Choral Society, Eusebius G. Hood, director, gave a fine presentation of Gounod's "Faust" in concert form on May 12 in the Opera House. The various rôles were excellently cast, Josephine Knight singing *Marguerite* with gratifying results; Marguerite Dunlap, Siebel and *Martha*; Dan Beddoe, *Faust*; Charles N. Granville as *Valentine*, and Willard Flint, *Mephistopheles*.

The experience of these singers and their fine vocal gifts went a great way toward making the production an artistic success. Mr. Beddoe's tenor was in fine form at this occasion and Mr. Flint's sardonic depiction of the evil spirit is well known. Mr. Granville gave fine distinction to his part and won well-merited praise for the beauty of his voice. The chorus was thoroughly drilled, responding with elasticity and precision, and the orchestra from Boston proved a capable one. An audience of imposing dimensions signified its approval at frequent intervals.

Pupils of Leslie E. Vaughn gave a noteworthy violin recital in the Masonic Temple, Bridgeport, Conn., on May 11.

NASHUA HOLDS ITS ANNUAL FESTIVAL

Conductor Hood, Chorus, Orchestra and Soloists Arouse Great Enthusiasm

NASHUA, N. H., May 18.—The Thirteenth Annual Music Festival held on Thursday and Friday, May 14 and 16, again reflected credit on the live interest which the people of Nashua take in good music. Though in previous years programs of excellence have been heard it was generally conceded that the present festival was the best ever given here.

Eusebius G. Hood, conductor of the festival, had both his MacDowell Choir and the High School Chorus represented on the programs, both organizations singing in a manner that left no doubt as to their conductor's ability as a choral drill-master of real worth. The first half of the performance on Thursday evening was devoted to an abridged version of Flotow's "Martha" in concert form; in this Louise MacMahan, soprano; Mildred Potter, contralto; Dan Beddoe, tenor; Bernard Ferguson, baritone; Rector Stephens, bass, and Ruth E. Ashley, pianist, took part. The High School Chorus sang the choral parts in a praiseworthy manner and the soloists acquitted themselves with credit. The second half of the program brought the soloists forward in a miscellaneous program, with songs by Arne, LaForge and Rachmaninoff for Mrs. MacMahan, songs by Hawley, old Scotch and Lohr for Mr. Stephens, both scoring heavily. Mr. Beddoe won favor in songs by Homer and Cadman, while Miss Potter aroused enthusiasm in a group by Carpenter and Sanderson. Mr. Ferguson was heard in songs by Willeby, Rummell and Gilbert. The chorus did well in Molloy's "Kerry Dance" and Bullard's arrangement of Schumann's "Two Grenadiers."

Friday afternoon was "Artist's Matinée" and a large audience turned out. The singers were those who had appeared the night before and an additional soloist, Carl Webster, cellist. Miss Potter won immediate favor in her "My Heart at Thy Dear Voice," from "Samson," and a group of songs, and Mr. Stephens displayed his fine bass in the "Se pel Rigor" aria from "La Juive" and Bullard's "Here's a Health to Thee, Roberts," which he sang rousing. Mr. Ferguson, a young Boston baritone, revealed a fine voice in the "Pagliacci" Prologue and songs by Handel, Strauss and Czerwony. In her singing of the "Depuis le Jour" aria from Louise Mrs. MacMahan gave of her best, while Mr. Webster's playing of a Servais Fantasia and shorter pieces by Hollman and Popper was well received.

The climax of the festival was the performance of Verdi's "Aida" on Friday evening. Enthusiasm ran high and soloists, conductor and chorus were given ovations during the evening.

Mrs. MacMahan was the *Aida*, Miss Potter a superb *Amneris*, Mr. Beddoe *Radames* and A *Messenger*, Mr. Ferguson *Amonastro* and Mr. Stephens *Ramfis* and *The King*. The performance moved with spirit and the thrilling beauty of the masterpiece was brought out to advantage.

All through the festival, the Boston Festival Orchestra, John W. Crowley, concertmaster, played fine accompaniments for the works which the soloists and chorus performed and at the first two concerts gave performances of such compositions as the Boieldieu "Dame Blanche" Overture, Adam's "Si j'étais Roi," Volpatti's "Souvenir de Venice" and Lachaux's "Roumania" Marche in a highly creditable manner.

Jules Falk as Symphony Soloist

Jules Falk, the violinist, has been engaged as soloist at the symphonic Festival Concerts to be given in the Atlantic City (N. J.) steel pier music hall on June 28, July 26, August 23, and September 6 and 13. Mr. Falk will remain in America throughout the Summer and has already received a number of applications from violinists who wish to study with him during this period. As Mr. Falk has devoted most of his time to touring in the past his opportunities for instruction have been limited.

AMERICAN MUSIC FEATURED

Watertown (Mass.) Chorus Gives Program of Unique Interest

BOSTON, May 16.—A program of peculiar interest here was that given by the Watertown Choral Society at its first concert in the assembly hall of the Watertown High School, on Tuesday evening, May 12, in that the program, with but two exceptions, was chosen from the works of American composers. Two of the most conspicuous on it was by Boston musicians, namely, "The Desolate City," a poem for baritone and orchestra, by Mabel W. Daniels, and the "Legend of Granada" for soprano, baritone, female chorus and orchestra, by Henry Hadley, conductor of the San Francisco Symphony Orchestra and a native of Boston.

Both selections, the former sung by Bernard Ferguson, baritone, with the Boston City Orchestra, William Howard, principal, and the "Legend" as done by Mme. Wilhelmina Wright Calvert, soprano, Mr. Ferguson and the society of forty ladies' voices with orchestra, were received with the heartiest enthusiasm, and ably directed by Howard Clark Davis, conductor. The ladies' chorus also sang miscellaneous part songs by Ethelbert Nevin, Charles Wakefield Cadman, William Armstrong and by

the two composers above mentioned.

Aside from his worthy work in the Hadley "Legend," Mr. Ferguson gave a masterly delivery of Miss Daniels's "The Desolate City," in an interpretation that was aglow with dramatic fervor, and a resonant baritone voice of rich quality and color.

Mme. Calvert, whose artistic work is well known, was heard to advantage in "Elsa's Dream" from "Lohengrin," and later in the "Legend" her clear soprano voice was in perfect blend to the accompaniment of the ladies' chorus.

Compositions by American bandmasters, including John Philip Sousa, Arthur Pryor, Patrick Gilmore and Henry Liff, were the feature of the first of a week of concerts, beginning May 18, at the Twelfth Regiment Armory, New York, and given by Lieutenant Henry Liff and his band of a hundred pieces. The concerts are for the benefit of the Parks and Playground Association of New York.

"The Legend of the Muses," a musical festival in three parts by Emil Hofmann, was presented at the Shubert Theater, Newark, N. J., May 18, for the benefit of the Anti-Tuberculosis Association. The production was continued through the week.

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AMERICAN MUSIC EXPLOITED BY ILLINOIS TEACHERS

Minneapolis Orchestra Devotes an Entire Program to Native Works at Twenty-Sixth Annual Convention of State Association at Aurora—Other Concert-Givers Also Pay Tribute to Native Composers—President Nelson Pleads for Higher Teaching Standard—Many of State's Foremost Musicians Among Artists and Lecturers During Four Days' Sessions

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, May 18, 1914.

IN the course of more than twenty years, the music teachers of the State of Illinois have perfected an organization in the Illinois Music Teachers' Association which has become a powerful factor in the history of music in this State. The annual conventions have grown from provincial meetings, with mediocre music and mediocre technical essays, to sessions marked by concerts of significance and by illuminating addresses on subjects which are of paramount importance to the educator and to the musical artist. Of late years, a symphony orchestra has taken part in the concerts of the convention and, for some three or four years now, the Minneapolis Symphony Orchestra has had the honor of giving these concerts.

This year's convention, which began last Tuesday afternoon at Aurora, attracted some of the foremost artists and musical educators of the State. American composers were well represented on the programs, and several assisted in the performance of their works.

Of these, Adolf Brune appeared as composer and pianist in association with Ludwig Becker, violinist, in the performance of Mr. Brune's Sonata, for violin and piano, op. 33. William Lester was represented as pianist and composer of a group of songs for contralto. Eric Delamarter, was represented as essayist and composer, his "Review of the Orchestral Program of the Day," being one of Friday morning's features, while the performance of his "Overture to a Fantastic Comedy," played by the Minneapolis Symphony Orchestra in the afternoon of that day, won much praise from the public as well as from Emil Oberhoffer, the conductor of the orchestra.

Harold Von Mickwitz, the pianist, also appeared as a composer, in two short pieces of his own, an Impromptu and a concert study, which found favor. Then there were also songs sung by Mabel Sharp Herdier, soprano, and Heathe Gregory, basso, which were the work of the Chicago composers, Daniel Protheroe, Eleanor Everest Freer, G. A. Grant-Schaefer, Lulu Jones Downing, and John Alden Carpenter. Delamarter's chorus for mixed voices, the "The Devil's Awa" was one of the pleasing shorter pieces performed by the Chicago Sunday Evening Club Choir, under O. Gordan Erickson.

First Evening Concert

The first evening's concert, opening the convention was given at the East Side High School Auditorium, which seats about 1,200 persons. Mayor Thomas Sanders, of Aurora, made a felicitous address of welcome which was followed by President Edgar A. Nelson's speech. Then came the musical program given by the Chicago Sunday Evening Club, a body of eighty mixed voices, under the direction of Mr. Erickson. A diversified program of songs, motets, a capella choruses and secular and religious numbers was presented.

In the course of his address, President Nelson said:

"Our membership is the largest it has ever been and the work of the association is yearly becoming more and more effective. This year we hope to raise the standard of requirements for teaching to such a point that the serious and properly equipped teacher will be benefited and the incompetent one forced to realize that the teaching of any of the various branches of music requires more than the mere 'hanging out of a shingle.'"

A preliminary concert was given Tuesday afternoon and consisted of a joint recital by Kurt Wanieck, pianist, and Ridgley Hudson, tenor, assisted by William Lester, accompanist, and also demonstration work in public school singing, wherein graded pupils, under the direction of Margaret Pouk, and Mrs. Grace Wheelock, took part. Mr. Wanieck, in selections by Bach-Busoni, Beethoven, d'Albert, Ravel and Liszt, proved himself a pianist of distinction and Mr. Hudson's vocal contributions to this program earned considerable praise.

Mabel Sharp Herdier, the Chicago soprano, substituted for Hazel Huntley, contralto. Mrs. Herdier came on short notice from Kansas City, to fill this va-

cancy in the convention's program and scored a fine success.

Sametini-Reuter Recital

The Wednesday evening concert was by Leon Sametini, violinist; Rudolph Reuter, pianist; Flora Withers, soprano, and William Lester and John Doane, accompanists. Messrs. Sametini and Reuter played the first movement of the "Kreutzer" Sonata, by Beethoven, Sonata, for piano and violin, by John A. Carpenter, and two groups of short pieces each for piano and violin.

One of the unusual numbers Mr. Reuter interpreted was the second of Arnold Schönberg's piano pieces, op. 11, No. 1, which did not meet with unanimous approval. Mr. Reuter had recourse to the printed page in playing this ultra-modern eccentric piece. His performance of the Twelfth Rhapsody of Liszt won him the greatest praise.

Mr. Sametini's mastery of the violin has often been discussed in these columns, and in his playing on this occasion he maintained the artistic standard which has made him a prominent figure in Illinois music circles. Miss Withers, in songs by modern composers, disclosed a voice of pleasing quality.

A demonstration of the "Ostrovsky Method of Hand Development," advanced by Rex Underwood, began the Thursday exercises, and then followed a lecture recital illustrating "The Proper Balance Between Classic and Modern Literature in Teaching Material," given by the former president of the association, Walter Spry.

Mr. Spry's recital was of great value to the many piano pedagogues present. His program included:

"Rondo," op. 51, No. 2, C major, Beethoven; "Hunting Song," "Song Without Words," Mendelssohn; "Idyll Impromptu," Graham P. Moore; "Polish Dancer," op. 4, No. 3, Wilmot Lemont; "Scottish Legend," op. 54, No. 1, Mrs. H. H. A. Beach; "The Nightingale" (Transcription), Liszt; Impromptu, op. 29, A Flat, Chopin; "To a Water Lily," MacDowell, and "Air de Ballet," op. 26, Moszkowski.

Essays on Varied Topics

Other essays of the convention were "Club Women as Factors in Developing Local Music," by Mrs. Constance Barlow-Smith, assistant professor, University of Illinois; "The Voice Teacher's Problem from the Student's Standpoint," by Thomas Noble MacBurney, and "A Tribute to the Memory of Dr. H. S. Perkins and Mr. Emil Liebling," by John J. Hattstaedt.

Other artists who figured in recitals were Harold von Mickwitz, pianist; Jessie Lynde Hopkins, contralto; Guy Woodard, violinist, and Joe Wynne, pianist. There was much interest in a Concerto in C Minor, for violin, by Jacques Dalcroze, played by Guy Woodard. Miss Hopkins was heard in a number of romantic songs, including the "Don't Cease" by John Alden Carpenter and a song by William Lester, dedicated to Miss Hopkins.

One of the important programs was that of Thursday evening, a joint recital by Edna Gunnar Peterson, pianist; Rose Lutiger Gannon, contralto; George Sheffield, tenor, and William Lester, accompanist. Miss Peterson strengthened her reputation as one of America's gifted pianists, in her performance of the "Faschingsschwank aus Wien," by Schumann. Her other numbers were by Bach, Brahms, Ganz, MacDowell and Paganini-Liszt.

Mrs. Gannon brought forth two Brahms songs, the "Im Herbst," by Franz, and American songs by MacFayden and Branscombe. In these, she displayed her rich, mellow, contralto voice to fine advantage. Mr. Lester, Mrs. Katherine Howard-Ward and John Doane, as accompanists, deserve mention.

Minneapolis Orchestra's Concerts

The Friday afternoon and evening concerts were given by the Minneapolis Symphony Orchestra, under Emil Oberhoffer. The afternoon program was devoted to works by American composers, including Delamarter's "Overture" mentioned above; two movements from the D Minor Symphony by Henry Hadley; Suite, "Woodland Scenes," op. 42, by E. A. MacDowell; MacDowell's Piano Concerto in A Minor and Chadwick's symphonic sketch, "My Jubilee."

This was all music of characteristic native flavor and brilliance and was played with exceptional finish by the orchestra. Sarah Suttle, in the solo part

of the MacDowell Concerto, made a fine success. Richard Czerwonky, concert-master of the orchestra, presented an *andante* from a concerto by Severn, which found much favor, and Frederic Freemantel, tenor, sang an aria, "Golden Jerusalem," from Horatio Parker's "Hera Novissima."

Leonora Allen, Chicago soprano, and Cornelius Van Vliet, principal cellist of the Minneapolis Orchestra, were the soloists at the evening concert, which was divided into two parts. The first part contained César Franck's Symphony in D Minor, given a minutely worked-out reading, under Mr. Oberhoffer, who conducted without a score. The tone poem, "Finlandia," by Sibelius, and the Overture to "Mignon," by Thomas, were also on this part of the program, as was the aria, "Mon Cœur" from Gounod's opera, "Mireille," in which Miss Allen captivated her hearers by her brilliant coloratura, her remarkable range and the smoothness of her execution. Cornelius Van Vliet, in the Saint-Saëns A Minor Concerto, for violoncello, further enhanced the artistic value of the first part of the program.

Elgar Cantata Sung

After an intermission, a chorus of 115

YONKERS FESTIVAL SHOWS SCHOOL VIGOR

Young Choristers and Classes in Sight Reading Share Favor with Artists

[From a Staff Correspondent.]

Yonkers, N. Y., May 15.

"WASNT it a splendid concert!" Such was a typical exclamation heard after the various programs of the Yonkers music festival on May 13 and 14. Among a number of praiseworthy features two were sharply projected: the exhilarating *esprit de corps* and general musical proficiency displayed by the school children, and the loyal, whole-hearted way in which Yonkers supported the project.

Wednesday and Thursday were occupied in presenting the four concerts and the large Philipsburgh Hall proved none too ample to accommodate the audiences. Although they whose labors made the festival possible must be accorded their share of praise, it was one man's devotion and energy which raised it to a plane of particular excellence. George Oscar Bowen is the supervisor of public school music in Yonkers and it was evident that the applause which invariably greeted his appearance on the director's platform was generated from a feeling of real affection on the part of the young people who followed the movements of his baton. The thoroughness with which he had inculcated musical elements into the youngsters was equally discernible.

The engagement of Walter Lawrence, boy soprano of All Angels' Church, New York, for the first concert was quite in keeping with the juvenile aspect of that event. The young artist's voice took on surety and power after his first solo, "With Verdure Clad," from "The Creation" and a later group, which he was obliged to supplement with two extras, was beautifully sung. The feature of this concert was a demonstration of sight singing conducted by Mr. Bowen. Five hundred seven-year-olds assembled on the stands behind which a blackboard, placed in the center of the stage, served to reveal the notes with which the director hastily filled in the staves. The ready manner in which the children read them off was gratifying to a degree. The presence of S. Evelyn Dering, who presided at the piano while two of her own pretty children's songs were sung, was an added inspiration to the young folk.

The evening concert enlisted the services of Mrs. John Hilton Land, soprano, and John Young, tenor, besides fusing the High School Glee Clubs of Mount Vernon, Tarrytown, Ossining and Yonkers.

mixed voices, under the direction of the gifted Aurora musician, Harry R. Detweiler, presented the cantata by Sir Edward Elgar, "The Black Knight." Mr. Detweiler disclosed exceptional talent as a choral director, as well as orchestral leader. He held his forces well in hand, and the chorus sang with good attack and shading and with commendable precision. This ended the twenty-sixth annual convention of the association.

Among the Chicago musicians present were Dr. John J. Hattstaedt, Adolf Weidig, Lucille Stevenson, Theodora Sturkow-Ryder, Georgia Kober, David Duggan, Gordon Erickson, DeWitt Duggan Lash, Arthur Middleton, Glenn Dillard Gunn, Eric Delamarter, Ferne Gramling, Joseph T. Leimert, Frederick Ryder, John B. Miller, Edgar A. Nelson, Mme. Justine Wegener, Mrs. Carola Loos-Tooker, of whom Leonora A. Allen is a pupil, Mrs. Ethel Campbell, Margie A. McLeod and Mr. and Mrs. Maurice Rosenfeld.

The business session held Friday morning resulted in the election of E. R. Ledermann, of Centralia, as president; Mrs. W. C. Paisley, of Ottawa, vice-president; H. O. Merry, of Lincoln, secretary and treasurer; John B. Miller, of Chicago, re-elected chairman of the program committee, and O. V. Schaffer, of Danville, and Harry R. Detweiler, of Aurora, auditing committee.

Much praise was bestowed upon the work done by Edgar A. Nelson, the retiring president, and John B. Miller, the chairman of the program committee, for the artistic and financial success of the convention. MAURICE ROSENFELD.

ers. After C. Earle Dinsmore had successfully guided the combined choruses through the "Hail, Noble Hall" from "Tannhäuser," Katherine Chichester played two pleasing violin solos. Bessie Valentine's soprano voice charmed in Penn's "Carissima" and the boys' voices were heard in "Lochinvar," the short cantata by William G. Hammond. Walter C. Rogers, who directed, built up his climaxes well, and the incidental baritone solo was splendidly delivered by W. T. Sturgeon. Mr. Young sang two tenor solos exquisitely, finding difficulty in appeasing the demand for extra numbers. Mrs. Land contributed the Bach-Gounod "Ave Maria," winning great applause. Frank Sheridan, of Mount Vernon High School, however, was singled out as the favorite of the evening. To pianistic abilities of an unusual order he adds refinement and musical discretion. He was recalled until three encores had been granted. Sir Arthur Sullivan's "On Shore and Sea" effectively concluded the concert.

The feature on Thursday afternoon was a demonstration of individual sight singing by pupils of the fifth grade. Again Mr. Bowen presided over a test, the outcome of which was altogether satisfactory. Creditable singing by pupils of the seventh and eighth grades was also revealed.

Fine Work of Soloists

Musically the high water mark of the festival was reached at the closing concert on Thursday evening. Besides an orchestra of twenty-two musicians from the Philharmonic, Rose Bryant, contralto, John Barnes Wells, tenor, and George Warren Reardon, baritone, were heard. The overture to "The Merry Wives of Windsor" was given a spirited performance under Mr. Bowen's baton, and the Yonkers High School chorus sang a Strauss waltz with delightful freshness. Mr. Reardon's voice pleased greatly in solos by Handel and Richard Strauss to which was added an extra number.

Miss Bryant aroused a furore of applause with three numbers, the "Page Song" from "Huguenots" revealing a highly polished method. Following Miss Bryant's two extras, Mr. Wells sang four songs, scoring most decisively with his own humorous "The Owl." He, too, was forced to grant two additions. Gade's cantata, "The Crusaders," concluded the festival. Herein the chorus did its best work, singing with splendid precision and good volume. Mr. Bowen guided the orchestra ably and the solo parts were satisfactorily presented by Miss Bryant and Messrs. Reardon and Wells. B. R.

Connecticut Recital by Mr. and Mrs. Francis Rogers

Mr. and Mrs. Francis Rogers, assisted by Bruno Huhn, gave a program of songs and recitations in the Town Hall of New Canaan, Conn., on the evening of May 14. A large audience expressed much enthusiasm.

BOSTON ARTISTS STIR PARIS IN "OTELLO" AND "MANON LESCAUT"

Puccini's Opera Grips Vast Audience from Start to Finish of Performance by Henry Russell's Organization—Melba's Re-appearance in Paris Effected as "Desdemona" in "Otello"—Praise for Principals and Chorus of the Company—Première of Bachelet's "Scemo" at the Grand Opéra

Bureau of Musical America,
17, Avenue Niel, Paris,
May 8, 1914.

PARIS has heard four notable operatic productions within the last week. The Boston and Covent Garden combination at the Théâtre des Champs Elysées has produced "Manon Lescaut" and "Otello," Alfred Bachelet's "Scemo" had its first performance at the Grand Opéra, and the Opéra Comique staged for the first time Alfred Bruneau's "Le Rêve."

Puccini's version of the story of *Manon* is unfamiliar to Parisians, chiefly on account of the almost phenomenal popularity enjoyed by Massenet's opera of that name. The tremendous reception accorded "Manon Lescaut," on Saturday evening, therefore, is all the more notable. There is not the slightest doubt that the opera gripped the vast audience present from start to finish. The course of the music was interrupted frequently by hearty and genuine applause, and even vociferous cheering. Particularly overwhelming was the reception of the Prelude to Act II. There were loud cries of "bis" and "encore," but M. Panizza, who directed the work throughout in superb fashion, wisely refrained from acceding to the request.

If Puccini's opera fails in recording psychological details in the various transitions of *Manon's* adventurous life, Parisians were full of admiration for the rapidity of the action in the Italian version, which holds the interest every minute, and the wonderful manner in which every detail of the action is reflected in the orchestra. Although many of the arias reminded one forcibly of "Tosca" and "Bohème," which were written after "Manon," the spontaneous quality of the music and its gentle, flowing suavity were a delight.

The interpretation of the rôle of *Manon* by Mme. Maria Kousnezoff earned high favor. The soprano's medium tones, however, could scarcely ever be heard above the orchestra, and, as foreshadowed in my last week's letter, this is probably due to Mme. Kousnezoff's overtaxing her energies. The quality of her high notes was uniquely beautiful, though, except when she had a tendency to sing out of tune. Her "Manon" was

a little more matronly than that to which we are accustomed, but she acted very finely the death scene in the last act.

Signor Crimi, as *Des Grieux*, who showed signs of hoarseness in the first act, improved as he continued. Francesco Cigada, as *Lescaut*, was very nearly ideal. Elvira Leveroni came in for a veritable storm of applause for her singing of the little aria of the *Musician*, which she thoroughly deserved, for it was a most artistic piece of work. The singing of the chorus in the first and third acts seemed perfection itself, while the scenery of the Covent Garden Opera was much admired.

Return of Mme. Melba

Mme. Melba had not appeared in opera in Paris for a number of years, so her appearance as *Desdemona* in "Otello" was eagerly awaited. With that delicious freshness and youthfulness of tone for which the famous soprano is adored in so many lands, Melba sang on Tuesday evening, with the entire audience at her feet. Such an exemplification of the purest *bel canto* has rarely been heard on the operatic stage in this city. Her singing of the "Ave Maria" was as beautiful as ever, and, attired in the long flowing robes which are so becoming to her, the celebrated prima donna realized the sweet trusting innocence of the character to the full.

The *Otello* was Signor Ferrari-Fontana, who gave a most powerful interpretation of the rôle, and whose singing was a delight when he did not force his voice. Vanni Marcoux, as *Iago*, in an attire that was more reminiscent of *Robin Hood* than anyone else, was, of course, effective, although the part does not suit him extremely well. The *Emilia* of Elvira Leveroni and the chorus singing were equally delightful. There is no French chorus that approaches in merit the Boston combination, vocally considered, but the visitors have much to learn in the art of individual acting, which is the specialty of the Paris Opéra chorus.

The "Scemo" Première

This splendid acting of the chorus was just what made it worth while to hear M. Bachelet's "Scemo" the other evening in its entirety. The opera was interesting the moment the chorus came on the stage. Otherwise, it was a sordid story of a Corsican hermit, who is loved by another man's wife because he is hated for his ugliness by everyone else. Condemned to be burned for witchcraft, the hermit gouges out his own eyes, a sight that causes his would-be destroyers to take to their heels. In a spirit of sacrifice, the hermit finally convinces the woman who loves him that she no longer does so, since his one redeeming feature, his beautiful eyes, are plunged in eternal darkness.

The music is equally sordid. The composer has many ideas, but fails to develop them. Some of his themes are distinctly novel, but the moment they become interesting he swamps them in a roar of cacophony. The instrumentation is clever, but, as there is never any attempt at an effective climax, the whole work lacks proportion and distinct architectural design. M. Bachelet, the composer, is a Prix de Rome winner, and it will be remembered that every winner of the prize has a right to the production of at least one opera at the National Opera House.

The libretto of "Scemo" is well thought out and is the work of Charles Meré, who also wrote "Les Trois Masques" and seems to be an adept at fashioning Corsican stories. The principal rôles were effectively sustained by Mmes. Yvonne Gall and Laute-Brun and MM. Altchevsky, Lestelly and Gresse. André Messager conducted.

Praise for d'Aubigné Pupils

On Tuesday afternoon a very large audience, consisting of the many friends

of L. d'Aubigné and his talented pupils, attended a matinée at which the latter distinguished themselves in no trifling manner. The program, which was given at the Salle Villiers, was interesting from start to finish. The first part, consisting of arias and songs, was contributed to by the Misses Eadie-Reid, Anna Klein, Haseltine, Dawley, Shannon, Mmes. Woodbury-Hawes and Cothran and Mr. George Suffel. It was gratifying to note the increased volume that many of these voices have acquired.

The second half of the program was devoted to scenes from operas, including "Carmen," "Hamlet," "Manon," "Thais," "Bohème," "Cavalleria Rusticana," appropriate scenery being provided in each case. The surprise of the afternoon was the exceedingly fascinating interpretation of *Manon* by Lenora Kirwin, who has already appeared successfully in America in vaudeville. She has a voice of charming quality which will become stronger with conscientious study. M. Lucazeau, of the Opéra Comique, sang *Des Grieux* very finely.

Another notable success was achieved by Agnes Scott Longan, as *Santuzza* in "Cavalleria." This young woman, whose voice rang out superbly at dramatic moments, proved herself a most consummate actress. Robert L. Tait, as *Hamlet* and *Athanael*, was enthusiastically applauded. He has a truly remarkable voice. Others who sang were Loraine Bonar, as *Carmen* and *Lola*; Miss Egerter, as *Ophelia*; Miss Joy, as *Mimi*; G. Suffel, as *Alfio*; M. Lhéris, as *Don José* and *Rodolfo*.

Felice Lyne, who has just completed her world tour with the Quinlan Opera Company, has written M. d'Aubigné, who is her teacher, that she will continue her studies with him during the Summer. Gretchen Hood, another d'Aubigné pupil, has been engaged by Henry W. Savage to sing the leading soprano rôle in a new Lehar opera.

C. PHILLIPS VIERKE.

Later Performances by Russell Organization

Reports continue to come from Paris of the success of the Boston Opera Company at the Champs-Elysées Theater. Verdi's "Ballo in Maschera" was sung for the first time in the present season last Saturday, May 16, with Emmy Destinn, Maggie Teyte, Eleanora de Cisneros, Giovanni Martinelli and Mario Ancona in the cast. Despatches to the New York newspapers say that the performance was an artistic revelation to the Parisians.

The Verdi opera was scheduled for a repetition on Tuesday, May 19, and, for the following evening, "Tristan and Isolde" was announced, with a cast including Eva van der Osten, as *Isolde*; Peter Cornelius, as *Tristan*, and Julia Claussen, as *Brangäne*, with Alfred Coates, of St. Petersburg and Covent Garden, London, conducting.

It is said that Director Henry Russell hopes to strengthen the national value of his Paris season next year by producing

a new work by a young French composer. He is greatly pleased with the friendly attitude assumed towards him by Parisians in general and believes that, when his intentions are understood, the Paris Opéra and Opéra Comique will regard him as a collaborator rather than as a rival.

M. G. Davenay, music critic of the Paris *Figaro*, warmly extols Mr. Russell's enterprise in an article quoted in the New York *Sun*, especially praising Mr. Russell's announced intention of assisting French musical art by producing unpublished operas of little known composers. M. Davenay also congratulates Parisians upon the opportunity given them to judge the masterpieces of Wagner, Verdi, Mozart, Gluck and others in the languages in which they were written. He states further that Mr. Russell expects to engage some of the greatest artists for the entire year, having them sing at the Paris Opéra, Opéra Comique and Champs-Elysées and at Covent Garden, London, New York, Boston and Chicago.

BALTIMORE CHORAL CONCERT

Old Saint Paul's Choir Gives Interesting Program Under A. R. Willard

BALTIMORE, MD., May 14.—An interesting concert by the men and boys of Old Saint Paul's Choir under the direction of Alfred R. Willard, choirmaster and organist, was given last night at Lehman Hall before a large audience. This was the first secular program which the choir has presented this season under Mr. Willard, and the effects of his painstaking training were noticeable in the individual voices and in the entire singing body as well. In such part songs as Elgar's "As Torrents in Summer" (from "King Olaf"), Macfarren's "You Stole My Love" and the "Bridal Chorus" from Cowen's "The Rose Maiden" the freshness of tone, blending of voices and general tone qualities of the whole choir were put to admirable test. It can be said that the result was most impressive, and in voicing its enthusiasm the audience gave well warranted recognition.

James Price, tenor, sang several solos in a highly effective manner, as did Eugene Martinet, baritone. But the soloist who gave the most delight was little Thomas Hogben, soprano, who sang Foote's "An Irish Folksong" and Cowen's "The Swallows" in a very appealing manner. In response to the ovation which these numbers brought him, this little singer gave further pleasure with an extra number, "With Verdure Clad," from "The Creation." Master Karl Kloman, soprano, also sang some solos with considerable charm. The treat at this concert was the singing of the little chorister boys in their two numbers, Rubinstein's "Songs of the Summer Birds" and Vincent's "Merry June." F. C. B.

"We're late; they're playing Beethoven's Ninth Symphony."
"There! what a pity we missed the other eight!"—*Le Rire*.

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The dates of the Northwest Music Teachers' Convention are June 8, 9 and 10, and the place is Portland, Ore.

The Flonzaley Quartet played at the Heilig Theater, Portland, Ore., April 28, under the management of Lois Steers and Wynn Coman.

Mary Elizabeth Rouse, one of Texas's most popular pianists, leaves for Europe to remain at least a year for study with La Forge and Gabrilowitsch.

Lewis Vantine, member of the faculty of the Wisconsin Conservatory of Music, Milwaukee, has been elected to membership in the American Guild of Organists.

The twelfth recital of the Æolian Choir will be held in All Saints' Church, Brooklyn, on May 27, with many choral novelties and organ numbers by H. H. Whittaker.

Special musical activity has marked the services of the Lafayetteville Baptist Church at Syracuse, N. Y., under the able leadership of the director, Elmer G. W. Smith.

The free organ recitals given daily through the Summer months by Prof. J. J. McClellan and his assistant, Tracy Y. Cannon, opened recently at the Salt Lake Tabernacle.

Marjorie Bliss Kilborn, soprano, and Melvin Corbett, pianist, recently gave a recital at Miss Kilborn's home in New Haven, Conn. A goodly sized audience enjoyed the program.

Yale University's orchestra gave its second campus concert on May 11, presenting an interesting program of works by Grieg and Tchaikowsky. The Freshman Glee Club, which assisted, proved a welcome adjunct.

Myrta K. Gilkinson, a young Ohio singer, pupil of Alice Garrigue Mott, has been engaged by Andreas Dippel for his opera comique company. Miss Gilkinson has been appearing in "Maids of Athens" and "Sari."

Angelina Cappellano, an Albany, N. Y., girl, made her debut in opera at Washington, May 18, when she began an engagement with the Aborn Opera Company. Miss Cappellano is a sister of Louis Cappellano, a bandmaster and composer.

Katherine Lincoln, the New York and Boston vocal teacher, presented a talented young pupil in a song recital at Faelten Hall, Boston, on May 7. The singer was Julia M. Lenon, soprano. Minerva L. Felton was a sympathetic accompanist.

The annual concert by the Glee Club of Wheaton College was given last week at Norton, Mass., under the direction of H. G. Tucker of the faculty. Harriet E. Shaw, instructor of the harp at the New England Conservatory of Music, Boston, was an assisting soloist.

A piano recital which attracted considerable attention in Washington, D. C., was that recently given by R. Elizabeth Winston, who played numbers by Bach, Chopin, Liszt, Schubert-Liszt, Ravel and Saint-Saëns. She was praised for her technic and the originality of her conception.

An enjoyable concert was that given by Mrs. Alice Hatch, a soprano of Boston, in Steinert Hall, that city, on May 14. Mrs. Hatch, whose voice is soprano of pleasing quality and extensive range, was assisted by the Virginia Stickney Trio and Mrs. Belle Temple Priest, monologuist.

Gertrude Edmonds, contralto at the Arlington Street Church, Boston, and a well known vocal teacher of that city, presented a large class of pupils in recital on Friday evening, May 15, in Steinert Hall. Harris S. Shaw, the Bos-

ton organist, furnished the piano accompaniments.

R. Flora Weil, a pupil of J. Edmund Skiff, gave a successful song recital at the Stevens Memorial Church, Harrisburg, Pa., on April 30, assisted by Sarah Lemer, violinist, with Ruth S. Kraybill at the piano. Her numbers comprised songs by Von Fielitz, Weckerlin, Spross, Gaynor, etc.

Musical events in Houston, Tex., have included the vocal program by pupils of Mrs. Robert Cox, and a benefit concert arranged by Blanche Foley, the artists being Mrs. Allen Kyle, soprano; Messrs. Lennon and G. Dorscher, Louise Daniels, Ima Hogg, Perle Evans Barber and Rosetta Hirsch.

Clarence Magee, teacher of voice, aside from his duties in Houston, has organized a choral club in Texas City. Conway Shaw, violinist, of Galveston, has opened a studio for teaching in Houston. Horace Clark, pianist and composer of Houston, has written several excellent new songs.

Henry C. Schranck was re-elected president of the Milwaukee Musical Society (Musikverein) at the annual meeting on May 11. Plans were made for a series of between five and ten concerts by the Chicago Orchestra during 1914-1915, including two concerts in which the Musikverein will appear.

Last of the concerts in the Steinert series in Providence was that given by the Longy Wind Choir of Boston, with Lucy Marsh, soprano, a warmly applauded soloist. On the program were the "Petite Symphonie" in B Flat, Gounod, and the Quintet, for flute, oboe, clarinet, horn and bassoon, by G. Strube.

"Iolanthe" was sung recently by the Operatic Society of Atlantic City, N. J., under Alfred E. Weedon. The cast included Lillian Boniface Albers, Nellie Grimer, Maude Bozeth, Louise Eshelman, Mae Ochenlander, Ruth Stanton, Lewis Grieve, Henry Kauffman, Daniel Matthews, Frank Landsman and Howard Moore.

Edward Rechlin, who has been engaged as organist of St. Paul's Evangelical Lutheran Church, Albany, N. Y., gave a recital, May 14, assisted by Miss Lisetta M. Kerner, contralto. Mr. Rechlin was formerly organist of the Emmanuel Lutheran Church of New York and is a pupil of the French organists, Guilmant and Widor.

The May concert of the Albany Eintracht Singing Society attracted a large audience of lovers of German song. This was the forty-sixth annual concert and the first under the direction of Prof. Frederick W. Kerner. Mrs. Lisetta M. Kerner, contralto; Albert Nimms, 'cellist; Louis Rohloff and Edward Rice, violinists, were soloists.

A recital of merit was recently given by the graded piano class of Jane E. W. Williams at her studio in Baltimore. About fifty students participated. On May 2 a lecture recital on Schubert was given at the same place by Mrs. Ada E. Tucker. Piano illustrations were played by Jane E. Williams, Innes Quinan and Mrs. C. M. Mabbett.

Recent events in San Antonio, Tex., have included a piano recital by Ruth Bingham, program by pupils of Mary Hewson, assisted by Elsie Harms and Mary Pancoast; recital by Mrs. Clara Madison's pupils, "The Crucifixion" at Travis Park Methodist Church, under the direction of Gabe Gazell, and "The Seven Last Words of Christ" at St. Marks.

Election of officers at the Crescendo Club, Atlantic City, resulted as follows: President, Mrs. Herbert Hemphill; first vice-president, Mrs. August Bolte; second vice-president, Mrs. Alfred Westney; recording secretary, Anna Castner; corresponding secretary, Mrs. J. Lange;

treasurer, Sara Croasdale; press, Mrs. H. L. Hoch; librarian, Mrs. Joseph Ireland.

Harold Kellogg, bass-baritone, gave a recent recital in the studio of Cosby Dansby, directress of the Terrell, Texas, branch of the Cincinnati Conservatory of Music. Among other numbers on the happily chosen program were Schumann's "The Two Grenadiers," which was splendidly sung, and "The Vulcan's Song" by Gounod. Miss Dansby proved an ideal accompanist.

"The song cycle, 'The Morning of the Year,' by C. W. Cadman, was given recently in Providence for the benefit of the Providence Rescue Home and Mission by Olive Russell, soprano; Mrs. Merwin White, soprano, and Messrs. Claffin and Hopkins, tenor and bass. The cycle has never been heard in Providence before and the large audience was greatly pleased with it.

Students in the opera class at the New England Conservatory of Music, Boston, sang in recital in Jordan Hall, that city, on May 12. The class was assisted by Ramon Blanchart, baritone, of the faculty, whose distinguished work is also well known at the Boston Opera House. The program consisted of arias and parts from many of the old and modern French and Italian operas.

In the Toledo Männerchor's third concert of the season, under direction of Prof. Joseph Wylli, Mme. Grace Hall Riheldoffer, of Pittsburgh, was the soloist. Both chorus and soloist earned long continued applause. The Männerchor will attend the North American Sängerfest at Louisville, June 23 to 27, and at that time will urge the holding of the 1917 Sängerfest in Toledo.

The annual Spring concert of the St. Cecilia Club, of New Albany, Ind., was given before a large audience. This club is made up of twenty-four young women, who sing three-part songs, under the guidance of Harriet Compton Devol. A feature of the concert was the playing of a composition for piano by Scott Leach, a young student of New Albany, by Ella Lawrence Gardner, the club's pianist.

The choir of Central Christian Church, of New Albany, Ind., sang Maunders' "Olivet to Calvary" recently before an audience that filled the church. The mixed choir of twenty voices was under the direction of the organist, Margaret McLeish. The soloists were Mrs. Daniel Shrader, soprano; Dr. Noble Mitchell, tenor; Arthur Scott, baritone, and Earl Hedden, 'cello. The work was excellently sung.

The Milwaukee Männerchor will send a delegation of more than seventy to the national sängerfest to be held in Louisville, Ky., beginning June 25. The new officers of the society, elected May 12, are: President, John W. Suetterle; vice-president, George Zanders; secretary, V. Pfister; treasurer, T. T. Hoffmann; financial secretary, Herbert Stark; trustees, Henry J. Stark, M. J. Schmitt. Albert S. Kramer is conductor.

The Strube Ensemble gave the closing concert of its second season in Providence, May 9, giving a program of interest under Gustav Strube, of the faculty of the Peabody Institute in Baltimore. Haydn's Variations on the Austrian Hymn was well played by this string orchestra, and the "Menuett" by Boccherini, and the pizzicato movement from Delibes' "Sylvia" were given so successfully that the latter had to be repeated.

Works by American composers made up the program recently presented by Mrs. David Lincoln, soprano, in the Wellman Building Jamestown, N. Y. The large audience which assembled signified its appreciation in unmistakable fashion, applauding most sincerely after songs by MacDowell and Foote had been sung. Samuel Thorstenberg, who plays Mrs. Lincoln's accompaniments, was heard in two interesting Indian numbers by Arthur Farwell.

The Townsend Club of Boston held its eighteenth meeting on May 12, at the Stephen S. Townsend studios on Newbury street, the following members contributing an attractive program: Allan B. Newhall, Mrs. L. P. Hamilton, Frank B. Morrow, Mildred A. White, Mildred Green, Ethel M. Puchner, Alice E. Reece, Earl Bellis, E. Perry Haskell and Dr.

Salisbury. The club had the assistance of Justine Reis as solo pianist, and J. Angus Winter as accompanist.

Members of Alpha Chapter, Phi Mu Alpha, Sinfonia Fraternity of America, gave their annual concert in Jordan Hall of the New England Conservatory of Music, Monday evening, May 4. They had as accompanist Arthur Shepherd of the faculty. The program contained numbers by Ralph Russell, DeRoss McAlister, Adolph Vogel, Jr., William S. Burbank, William Deusinger, H. Read Wilkins, Henry Damsky and Chester S. Cook.

Katherine Ricker, the Boston contralto, arranged the musical program for the annual luncheon of the Professional Woman's Club of Boston on May 14. A feature was the artistic singing of several four-part songs by the following members: Evelyn Blair, Katharine Crockett, M. Elma Igelmann, Mary White Mullen, Edith Castle, Pauline M. Clark, Mrs. Edith McGregor Woods and Miss Ricker. Albert W. Snow conducted.

Grace Bonner Williams, soprano; Willard Flint, basso; Celestine Cornelison, alto, and George J. Parker, tenor were the assisting soloists to the Plymouth, Mass. Choral Society, when that organization sang its fourteenth concert of sacred music on Sunday evening, May 10, in the Universalist Church, Plymouth, under the direction of Charles B. Stevens, conductor. Besides Rossini's "Stabat Mater" gems from the great oratorios were sung; also a selection from Gounod's "St. Cecilia Mass."

Numerous studio recitals have been given recently in Montgomery, Ala., including programs by pupils of Alonzo Meek, John Proctor Mills and Sister Madeline of Loretto Convent. The Treble Clef Club sang the Offenbach "Barcarolle" in the Y. M. C. A. Glee Club's minstrel show, which had Guy Smith as director and Mr. Meek as accompanist. In the Chopin evening of Anthony Stankowitch he played from memory the complete set of twenty-four Preludes and seven miscellaneous compositions. Agnes Conraad gave two song recitals.

The Rockford (Ill.) Mendelssohn Club at its annual meeting last week re-elected Mrs. Chandler Starr president, Mrs. Starr having been founder of the club, which was organized thirty years ago, and having been president, with the exception of a period of seven years, since its organization. Partial announcement of plans for the coming season include concerts by Frank La Forge, formerly of this city, and Gutia Casini, 'cellist, and also a song recital by C. W. Clark, baritone. The auxiliary chorus will continue under the direction of Harrison M. Wild, who has been director for the past ten years.

Arthur Clyde Leonard, organist and choirmaster of the Central M. E. Church of Yonkers, N. Y., presented his choir in concert on Friday evening, May 8. The choral numbers were Stewart's "In May Time," Cowan's "Ladybird" and Fanning's "Moonlight," commendably sung. The solo quartet of the church, Mrs. John Hilton Land, soprano; Mrs. Winfield S. Soetseman, contralto; Bernard von Bergen, tenor, and Samuel Hayward, Jr., baritone, were all heard in solo numbers and also sang the quartets "Barcarolle" from Offenbach's "Tales," Piusuti's "Moonlight and Music" and Macfarlane's "Echo Is a Timid Maid." Grace Freeman, the gifted American violinist, played the Svendsen Romance and Kreisler's "Liebesfreud" and "Caprice Viennois" in a capable manner and was applauded to the echo.

The annual meeting of the Milwaukee Liederkrantz, a pioneer singing society of Milwaukee, was particularly noteworthy this year by reason of the fact that it followed a banquet given by Theodore Boettcher, a member of the society, in honor of the silver anniversary of his marriage. Prof. D. C. Luening, a Milwaukee public school principal, was re-elected president, and other elections were: Vice-president, F. Esser; secretary, F. Muth; chorus secretary, H. Gebauer; financial secretary, W. Grotjan; treasurer, O. Menger; librarian, George Dombrowski; trustee, John Suhm. Plans were formed for the proposed foreign tour of the Liederkrantz in 1917, with the international sängerfest in Hanover, Germany, as the objective point. Practically the entire membership is preparing to participate in the trip.

"WHERE THEY ARE"

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Aithouse, Paul.—Detroit, Mich., May 25; Norfolk, Va., June 3.
Antosch, Albin.—Oswego, May 22.
Beddoe, Mabel.—Orange, N. J., May 27; Hoboken, N. J., June 11.
Bispham, David.—Week of May 18, Los Angeles; week of May 31, Chicago.
Brown, Albert Edmund.—Lynn, Mass., June 1.
Bryant, Rose.—Westwood, N. J., May 22; South Orange, N. J., May 24.
Cartwright, Earl.—Montpelier, Vt., May 28, 29; Norfolk, Conn., June 2.
Castle, Edith.—Boston, May 27.
Connell, Horatio.—Bethlehem, Pa. (Bach Festival), May 29-30; Hollidaysburg, Pa., June 8, 9.
Dunham, Edna.—New Wilmington, Pa., June 15.
Fulton, Zoe.—Buffalo, May 25; Pittsburgh, June 1; Pittsburgh, June 8.
Goold, Edith Chapman.—Evanston, Ill., May 28.
Gunn, Kathryn Platt.—Brooklyn, May 26.
Kaiser, Marie.—Hagerstown, Md., May 15.
Kellerman, Marcus.—Montgomery, Ala., May 23; Birmingham, May 24; Anniston, May 25; Gadsden, May 26; Rome, Ga., May 27; Cleveland, Tenn., May 28; Johnson City, Tenn., May 29; Morristown, Tenn., May 30; Harriman, May 31; Chattanooga, June 1; Tullahoma, June 2; Fayetteville, June 3; Franklin, June 4; Pulaski, June 5; Huntsville, Ala., June 6; Decatur, Ala., June 7; Florence, Ala., June 8; Jackson, Tenn., June 9; Memphis, June 10.
Klotz, Maude.—Fitchburg, Mass., May 20; Columbus, O., May 25, 26.
Lindquest, Albert.—Mt. Vernon, Ia., May 31.
McCue, Beatrice.—New York, May 22; Lewisburg, Pa., June 14.
Miller, Christine.—Norwich, Conn., May 22; Chicago (National Federation), June 14; Denver, Col., May 29, 30; Louisville, Ky., June 24, 25, 26 (National Sangerfest).
Miller, Reed.—Jersey City, N. J., May 26.
Morse-Rummell, William.—New York, May 22.
Ormsby, Frank.—Lansing, Mich., May 22.
Reardon, George Warren.—East Orange, N. J., May 18; Tarrytown, May 22; Brooklyn, May 26; Poughkeepsie, Vt., June 16, 17.
Reardon, Mildred Graham.—Tarrytown, N. Y., May 22.
Rogers, Francis.—Glen Cove, N. Y., June 17.
Sarto, Andrea.—Detroit, May 25.
Simmons, William.—Jersey City, N. J., May 26.
Smith, Ethelynde.—Manchester, N. H., May 22.
Sorrentino, Umberto.—Tarrytown, N. Y., May 23; Passaic, N. J., May 27.
Spross, Charles Gilbert.—Poughkeepsie, May 26; Hartford, May 28.
Sundelius, Mme. Marie.—Waterbury, Conn., May 22; Montpelier, Vt., May 27, 28; Minneapolis, June 8-11 (Swedish Festival).
Webster, Carl.—Salem, Mass., May 28; Peabody, June 5; Pittsfield, Me., June 19.
Wells, John Barnes.—Syracuse, June 1; Flemington, N. J., June 4; Newburgh, N. Y., June 5; New Wilmington, Pa., June 15.
Werrenrath, Reinald.—Waterbury, Conn., May 23; Montclair, N. J., May 29.
Wheeler, William.—Niagara Falls, May 25.
Williams, Evan.—Johnstown, May 25.
Wirthlin, Rosalie.—Jersey City, N. J., May 26.

Orchestras, Quartets, Chorus, Etc.

Gamble Concert Party.—Polk, Pa., May 25; Ashtabula, O., May 26.
Minneapolis Symphony Orchestra.—Des Moines, Ia., May 23; Omaha, May 24; Lincoln, Neb., May 25; Grand Island, Neb., May 26; Sioux City, Ia., May 27; Sioux Falls, S. D., May 28; Yankton, S. D., May 29; Huron, S. D., May 30; Aberdeen, S. D., May 31, June 1; Bismarck, N. D., June 2; Valley City, N. D., June 3; Grand Forks, N. D., June 4 and 5; Wahpeton, N. D., June 6; Litchfield, Minn., June 7; Minneapolis, Minn., June 8, 9.

Florencio Constantino, the Spanish tenor, has brought suit for \$14,300 against Henry Russell, manager of the Boston Opera Company, claiming that \$11,900 is due him on a contract to sing with the San Carlos Opera Company in 1906 and 1907 and that \$2,400 is owed him for two extra performances with the Boston company in the season of 1911-1912. Constantino was held in custody in Boston on May 13 to prevent his departure for Buenos Ayres without satisfying a \$30,000 judgment obtained by Oscar Hammerstein, but was released after furnishing a \$5,000 bond.

IN NEW YORK MUSIC SCHOOLS AND STUDIOS

The Summer session for teachers of the School of Accompanying, Mrs. Marshall Elliott Stewart, director, will open on June 15 in Aeolian Hall. The school, which is probably the only one of its kind in existence, was organized in recognition of the fact that accompanying is an art in itself, aside from piano-playing, and the reason for the present paucity of good accompanists is that heretofore it has been practically impossible to obtain the proper training in this particular direction.

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A good sized audience heard Agnes Chopourian, the Armenian-American soprano, in recital on Tuesday evening, May 12, at the Frederic Mariner Studio. The singer, who has been heard with pleasure in New York on previous occasions, offered this time three groups of songs, the first by Mabel Wood Hill, accompanied by the composer; a Franz group, "Gute Nacht," "Sterne mit den goldenen Füßchen," "Aus meinen grossen Schmerzen" and "Frühlingsgedränge," and a Schubert group.

To these which she sang with admirable vocal quality and a discerning sense of interpretation, she added the aria "L'insana parola" from "Aida" and the "Jewel Song" from "Faust." She was quite at home both in the songs and operatic numbers. Marjorie Morrison was an efficient accompanist.

* * *

Frederick H. Haywood, the New York vocal teacher, will conduct a special Summer course of six weeks, beginning July 19, at Ellsmere, Dracut, Mass., where he will have a large class. A number of Mr. Haywood's pupils are now singing before the public, among them being Lois Ewell, prima donna soprano of the Century Opera Company; Louise Kelley, soprano, who has a leading part in the "Midnight Girl"; Ethel Falconer-Ames, who has gained much success in the concert field; Helen Clark, who is the contralto soloist at the St. James Methodist Church; Ida Wilson, contralto, teacher at the Lake Erie Ladies College, Painesville, Ohio; Arthur L. Perry, tenor, and Otilie MacDonald, dramatic soprano.

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Of the recent activities of the pupils of the Laura E. Morrill studios, Clarence C. Bawden, tenor, has been retained for another year at the Washington Avenue Methodist Church and Bertha Kinzel was re-engaged for the third year at the West Park Presbyterian Church. Antoinette Harding was re-engaged as soloist at the Fourth Church of Christ Scientist, New York, and Winifred Macon, who for five years was soloist at the First Church of Christ Scientist, Brooklyn, has been engaged as soprano soloist at the West Eighty-first Street Central Church.

* * *

The vocal studios of Theodore Van Yox will remain open all Summer. The students of the Van Yox studios have been in demand for church, concert and opera and invariably have given a good account of themselves. Blanche Heyward, soprano, has been engaged for the First Baptist Church, New York, and began her duties on May 1. She has also been engaged by the Jewish Temple, Southern Boulevard. Dicie Howell, soprano, has been engaged for the year beginning May 1, as soloist of the Mount Morris Baptist Church. Roy W. Steele, tenor, has been engaged for the second tour of the Russian Symphony Orchestra. Miss Heyward gave a recital at Cleveland, Ohio, on May 20, and appeared as soloist at the Ashtabula Festival on May 21.

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Notably fine results were achieved by a half dozen pupils of Leslie Hodgson, the pianist, in a recital at the American Institute of Applied Music, on Friday evening of last week. The participants were Rose Edith Des Anges, Adele Petit, Rose Hartley, Harden Church, Jr., George Dare and Watson Giddings all of whom were liberally applauded by the audience which crowded two of the good-sized parlors of the school. The work of the players disclosed gratifyingly the solidity and comprehensive excellence of their training. Distinctive merits that characterized the various performances were fluency and thoroughness of technical grasp, command of tone color and taste and discretion in the manner of its application, incisiveness of rhythm and exhilarating climax building.

Miss Des Anges was heard to advantage in the first movement of Beethoven's C Minor Concerto, Mr. Hodgson playing the orchestral part at a second piano. Later she gave a Sgambati "Nocturne" and Liszt's transcription of Schumann's "Frühlingsnacht." She displayed a tone of limpid quality and considerable clarity and brilliancy in the management of the passage work of the Beethoven and the elaborate fioriture with which Liszt decorated the Schumann lyric. Mr. Church gave Sibelius's "Romance" and A. Walter Kramer's charming "Elizabethan Days," the first with musical feeling, poetic warmth and true fervor, the second with artistic delicacy and grace. He is a pianist who will bear watching. Mr. Giddings, in a Rachmaninoff Prelude and a Bach Gavotte disclosed assurance and technical excellence. Miss Petit in Schumann's "Papillons" and Liszt and Moszkowski pieces, Mr. Dare in a Chopin Nocturne and a Grünfeld Gavotte and Miss Hartley in a Brahms Rhapsody and Capriccio and the Weber-Liszt "Polonaise Brillante" showed many highly commendable qualities. H. F. P.

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Performances by students of the Granberry Piano School of New York, George Folsom Granberry, director, were given at the Wanamaker Auditorium on Thursday, Friday and Saturday afternoons of last week. At these concerts were presented ensemble playing by groups of young students, shorter pieces which are gladly played in any key, illustrating the Faelten System, which is taught at the school, and also more ambitious things.

Madeleine Keilty gave praiseworthy performances of the first movement of Bach's Italian Concerto, MacDowell's "To a Wild Rose" and a Moszkowski Concert Etude; Beatrice Moore, the Liszt transcription of "Senta's Ballad" from the "Flying Dutchman;" Helen Oliver, a Mozart F Major Sonata; Ersily Caire, a group of pieces by Dr. N. J. Elsenheimer and Helen Jalkut a group by Dvorak, Debussy and Saint Saëns. A feature of these concerts, at which varied programs were offered, was an excellent short address by Mr. Granberry.

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Much success was attained by the pupils of Sergei Klibansky in their recital on May 2 under the auspices of the Forest Hill Literary Society of Newark, N. J. In fact so enthusiastically was the excellent work of each one of the young artists that in many cases double encores were exacted. Jean Vincent Cooper, contralto, sang "Mon Cœur s'ouvre à ta Voix" from "Samson and Dalila" and a group of songs in English by American composers. Marie Louise Wagner, soprano, gave a charming rendition of "Vissi D'Arte" from "Tosca," besides a group of songs by Paul Bliss, Marshall Kernochan and MacDowell. Albert Betteridge, baritone, gave César's Lament "Ye Winds and Waves" from Handel's "Scipio" and Solomon's Aria from Gounod's "The Queen of Sheba," "She Alone Charmeth My Sadness," Alfred G. Robyn, pianist, played Leschetizky's "Chant des Pêcheurs" and the "Fire Music" from "Die Walküre." The singers were ably accompanied at the piano by Alice M. Shaw.

* * *

John Rebarer, pianist; Otto Schubert, baritone, and Jean Riddell, reader, presented an interesting program under the auspices of the Mizpah Bible class of the Harlem Presbyterian Church on May 12 at the Rebarer studios. On this occasion, "Eliland," a dramatic song cycle by von Fielitz, was heard for the first time in costume in America. Mr. Schubert's singing of the work, which was prefaced by Miss Riddell's explanation, stirred the large audience. Mr. Rebarer revealed unusual pianistic gifts in a Beethoven sonata and in numbers by Chopin and Rubinstein.

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C. Virgil Gordon has been giving a series of piano recitals played by his professional pupils at his studio. A recent program was played by Jane Quinn, assisted by Mrs. J. Leffingwell Hatch, contralto.

* * *

Three joint recitals were recently given in the Wanamaker Auditorium by the Misses Modena Scovill, Marion Blair and Emma Lipp of the Virgil Piano School. The large audiences that assembled at these events applauded the intelligent interpretations of classic and romantic

masterworks which the young artist pupils gave.

* * *

John Walter Hall, the prominent New York vocal teacher, will remain in town throughout the Summer months for the purpose of teaching his many pupils who are busy at their respective vocal occupations throughout the Winter. Besides his regular pupils Mr. Hall is the teacher of such artists as Lucy Marsh and Herbert Witherspoon.

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Franklin Cannon, the New York piano teacher, will conduct a special Summer course for teachers at Jamestown-on-Chautauqua, N. Y., from June 1 to August 22.

REMARKABLE TALENT AT VON ENDE SCHOOL CONCERT

Young Russian Girl Surprises by Her Piano Playing—Honors for H. D. Bender

Occasionally a rich vein of talent is discovered in most unexpected fashion. When Lena Golden, a tiny Russian girl, had finished Bach's Prelude and Fugue in D Minor, the auditorium of the Von Ende School resounded with genuine applause—a tribute from the audience that had gathered there to hear the recital given by the piano students of Hans van den Burg. Obviously nervous, she played superbly at times. The A Major section of Chopin's B Flat Minor Scherzo and the last part of Brahms's B Minor Rhapsodie were sung with entrancing delicacy and sincerity.

But to Harold D. Bender, who was heard in Beethoven's Sonata Pathétique, Chopin's "Revolutionary" Etude and MacDowell's rugged Polonaise, op. 46, No. 12, must be accorded first honors. His matured interpretations and warm musicianship won the hearts of all present. Bernice Maudsley gave charming readings of works by Beethoven and Chopin, and Michael De Tetrinis, who possesses a highly developed technic and less temperament, played a Beethoven Andante, Liszt's "La Campanella" and Tausig's arrangement of Schubert's Military March.

Eugene Le Duc, a tenor pupil of Adrienne Remenyi, added perceptibly to the evening's enjoyment with several well-sung numbers by Wolf-Ferrari, Hahn, Tours and Huhn. B. R.

WOMEN'S QUARTET HEARD

New Haven and New York Concerts by Manhattan Vocal Ensemble

NEW HAVEN, CONN., May 18—The Manhattan Ladies Quartet, of New York City, was heard in the following program recently at the Hotel Taft, before the National Society of Daughters of 1812 (State of Connecticut).

Winne, "Amarella" Waltz, Quartet; Schumann, "Schwirrend Tamburin," Reichardt, "Hoffnung," Quartet; Beck, "Spring Is Here," Mrs. Cumming; Spross, "Mammy's Lullaby," Mrs. Cumming, Mrs. Thorpe, Miss Winkopp; Rogers, "Snow Storm," Clutsum, "Myrra," Quartet; Masse, "Chanson du Tigre," Miss Duncan; Matthews, "Persian Serenade," Quartet; Massager, "Trot Here, Trot There," Mrs. Thorpe, Miss Winkopp; Spross, "Come Down, Laughing Streamlet."

The work of the quartet reached a high standard of excellence and was enthusiastically received as were the solo numbers on the program.

* * *

The Manhattan Ladies Quartet appeared on May 9 before a large audience at the Schoolmaster Club, of New York City, it being their fifth appearance in consecutive seasons before this body.

The coming season promises to be the most active in the career of the Manhattan Ladies Quartet. Besides a number of re-engagements in and around New York, the quartet will make a Western trip, appearing in the most prominent cities between here and Kansas City. During the present season this sterling organization has appeared in the East before many of the most prominent musical clubs and societies.

Kaiser Wilhelm's plans for the new Royal Opera House in Berlin have been upset, according to recent cable reports from that city, by the refusal of the Prussian Diet to vote the first payment of \$125,000 to start work on the structure.

SOUTH REAPS MUSIC HARVEST IN CHAIN OF GALA FESTIVALS

Metropolitan Stars and Orchestra Heard with Resident Musicians
in Savannah and Spartanburg Events—Opera in Concert
Form Feature of Concerts at Converse College

Atlanta, Ga., May 13.

FOLLOWING the week of Metropolitan grand opera in Atlanta, the musical interest of the South has been kept at a high pitch by Spring festivals in many of the leading cities, in several instances Metropolitan stars taking part as soloists. The most pretentious festivals were held at Savannah, Ga., and at Spartanburg, S. C., last week.

The fifty members of the Metropolitan Opera House orchestra, with Richard Hageman as conductor, immediately after the close of the opera week in Atlanta went to Savannah, where three concerts were given on May 4 and 5. Frieda Hempel and Dinh Gilly were the tumultuously applauded soloists for the opening concert on Monday evening, May 4, Mr. Gilly being admirable in the Prologue to "Pagliacci" and the aria, "Vision Fugitive" from "Hérodiade," and Miss Hempel singing with dazzling fluency the aria of the *Queen of the Night* from "Magic Flute" and "Qui la voce" from "I Puritani." The two were given a great ovation when they sang a duet from "Rigoletto." One of the most pleasing numbers by the orchestra was the "Dance of the Hours," from "La Gioconda."

Savannah's children's chorus of 200 voices was heard in a number of pleasing songs at the second concert, given Tuesday afternoon. Mme. Scholder-Edlin was cordially received as piano soloist of the afternoon.

Sophie Braslau and Riccardo Martin were soloists for the third and closing concert, Tuesday evening. The young contralto sang "Che farò senza Euridice," from "Orfeo" and "Mon cœur s'ouvre à ta voix" from "Samson and Delilah." Miss Braslau and Mr. Martin then sang a duet from "Il Trovatore." The American tenor was warmly greeted. The orchestra scored a big hit under the direction of Richard Hageman. The festival was given under the auspices of the Savannah Music Club, of which Judge Henry McAlpin is president.

On May 6, 7 and 8 the South Atlantic States Music Festival was held in the Converse College auditorium at Spartanburg, S. C., under the direction of Edmon Morris. In addition to the Metropolitan orchestra under Mr. Hageman, the festival was augmented by the Converse College Choral Society of 200 voices, with Edmon Morris as conductor, Mary Hart Law as pianist and Myrtal C. Palmer as organist. The soloists for the festival were Yvonne de Tréville, Mme. Cecile Talma, Mildred Potter, Sophie Braslau, Mrs. A. G. Blotky, Riccardo Martin, Charles W. Clark and Theodore Harrison.

The festival opened Wednesday evening with "Opera Night," in which "Cavalleria Rusticana" was presented with the leading rôles taken ably by Mme. Talma, Mrs. Blotky and Messrs Martin and Clark. This was preceded by a number of solos and duets.

The Spartanburg children's chorus, with Carrie MacMakin as director, was one of the biggest attractions of the popular program of Thursday afternoon.

Mme. Talma and Mrs. Blotky again appeared as soloists and the Metropolitan orchestra made its first appearance at the festival.



Camera shots from the Southern festivals: No. 1, Yvonne de Tréville in Spartanburg, S. C., showing how motion pictures were made to perpetuate the festival scenes; No. 2, Dinh Gilly at the Savannah festival; No. 3, Mildred Potter, who appeared at Spartanburg festival; No. 4, Frieda Hempel at Savannah, and No. 5, Riccardo Martin, who sang at both cities

"Les Huguenots" was sung stirringly on Thursday evening, the second opera night, by Miss de Tréville, Mildred Potter, Ella Corrigan, Elsie Staud, Slauson Denton and A. Stanley Deacon.

L. K. S.

FELIX HUGHES'S PUPILS

American Songs Featured in Interesting Cleveland Programs

CLEVELAND, O., May 18.—Pupils of Felix Hughes, the Cleveland baritone and vocal instructor, were heard in recitals at the Hotel Statler on the evenings of May 18 and May 21. Large gatherings in both cases applauded the work of the singers, all of whom showed the results of excellent instruction.

Among those who appeared were Mmes. Spear, Adams, Mowry, Gugor,

Hood, Shaw, Harris, Bull, Converse, Leonard, Loeb, Myers, Sawyer, and Messrs. True, Parker, White, Edwards. The program was elaborate and varied and out of the sixty-one songs presented twenty-nine were American and were among the most applauded of the whole evening.

On April 29 Mr. Hughes himself was heard in a recital and his fine voice and finished art won him much applause. His program, which contained songs by Schubert, Schumann, Sinding, Wolf, Mozart, Massenet, Paladilhe and Aubert, included also some by the Americans, Huhn, Carpenter, Rogers and Smith.

NORDICA'S SISTER PAYS HER TRIBUTE

Reminiscences of the Singer from
Los Angeles—Bispham Recalls
Long Associations

LOS ANGELES, CAL., May 11.—"Forever kind and smiling, most happy when she could be doing something for someone else," Mme. Nordica's sister said of the singer, just after the receipt of the news of her death. Mrs. Imogen Castello, of Los Angeles, a favorite sister of the artist, has been a resident of Los Angeles for many years and has been visited by her at every possible opportunity.

"I remember when Lillian was a child, in Boston," said Mrs. Castello, "she came home one day dragging a hungry old man by the sleeve. The little girl went to the kitchen and got him a good meal and then ordered him to report every afternoon—which order he did not neglect all that Winter.

"She begged to be taken to concerts and operas at every opportunity, and from the first seemed to know what career she wanted to follow. She would even find her way to the green room and question the singers about their work, method and experience. After a concert she would come home with her memory stored with what she had heard and do her best to reproduce it. She neglected her school for her music, but later in life showed the same determination in following studies she found essential to her career."

Mme. Nordica was one of the most admired of the honorary members of the Gamut Club, and is the second of the great artists of the club to pass away this year, Raoul Pugno being the other.

David Bispham, who is singing here this week, mourns the death of Mme. Nordica, with whom he was associated in opera and concert for the last twenty years. "For ten years of that time, we were constantly singing in the same operas, especially in the Wagner operas, 'Lohengrin,' 'Tannhäuser,' 'Tristan und Isolde,' 'Walküre' and others. These operas we sang together in the larger cities of Europe and this country and Nordica's great artistry was a continual source of pleasure to me. It was a pleasure to act and sing with so great an artist."

"Last Summer I was closing an Australian engagement in Sydney and Nordica had just arrived to begin hers, under the same management. She was full of enthusiasm about this final world tour of hers and the unusual places in which she was to sing. After her engagement in Australia she was to go on to India, which experience she looked forward to with much pleasure."

"I suppose I was the last American artist, outside her concert party, to see Mme. Nordica. We had a delightful visit, full of reminiscences of our operatic days. Already she was looking forward to the reunion with her husband, who was to have met her in Europe. They were devoted to each other."

"Out of a thousand fine voices there are but a hundred that will be heard of and out of that hundred there be only one Nordica. She had the artistic endowment and an immense power of perseverance." Mr. Bispham has added a "memoriam" number to the program he is singing here.

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